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FOREIGN NEWS

SYDNEY MELBOURNE

PLAN END OF SINGERS' ROYALTIES

Music publishers and professional singers are now in the midst of an argument which promises to go far and before settlement threatens to assume serious proportions. It is the paying of professional singers a royalty on the sale of the songs which they introduce and feature.

The question is an old one, and at one time assumed great proportions in the United States when publishers paid fortunes to get their numbers introduced on the stage. Singing actors were paid a straight salary and competition grew so keen that oftimes a singer got as much from the music man as he did from the theatre.

England's method was different, the singer was paid a royalty on the sale of the number and the income which many a singer has received has been very large.

Music men have finally come to the decision that this is a foolish expense, that a singer should be glad indeed to get a good number for his stage offering rather than singing a number for which he receives a royalty.

Royalties are demanded by the singers because it has become a custom and the singer feels that he is entitled to it. The music publisher in his desire to get the number introduced by a good artist adopted the practice, but with business conditions as they are, they feel that the expenses is not only a foolish one but one which can not be carried on.

NEW LEHAR OPERA OPENS

VIENNA, Feb. 12.—Theatrical managers from all parts of the continent attended the performance of Franz Lehar's new operetta, "The Yellow Jacket," here last week. It tells a simple story of a Viennese girl falling in love with a Chinese diplomat. She marries him and goes to China. Homesickness attacks her and the husband sets her free. In the end the couple are happily united.

In the melodies Lehar cleverly combines quaint Chinese tunes with his own native airs.

UNION AFFILIATION PLANNED

LONDON, Feb. 12.—Definite steps toward the affiliation of the Actors' Association with the National Association of Theatrical Employees and the Musicians' Union are being taken today, when a meeting of representatives of all three organizations is to be held. This committee will draw up plans for the formation of a federal council of the association, with the ultimate object of bringing about complete unionization of every phase of the amusement world.

"JUST A GIRL" OPENS

LONDON, Feb. 12.—"Just a Girl," a new three-act play by Charles Garvice which has been dramatized from the author's novel by the same name, will have its out-of-town premiere today at the Royal theatre, Brighton. Julian Frank is producing the play, which will be seen in Portsmouth, Cardiff, Sheffield and Liverpool, prior to coming into London. Iris Hoey, Cyril Raymond and Martin Lewis are in the cast.

GERRARD COMING TO U. S.

MELBOURNE, Australia, Feb. 12.—Gene Gerrard is now on his way to America, after completing a successful season on this continent. He will remain in America for a short time, and then go to England, where he will take up his role in Fred Karno's "Mayfair and Montmartre." Harry Musgrove, the Australian theatre owner, is traveling with him and will probably go to England as well.

"CAT AND CANARY" TOURING

LONDON, Feb. 12.—"The Cat and the Canary" opened for a tour of the provinces at the Royal, Norwich. T. C. Wray is directing the tour.

CABARET FOR "DEAD HOURS"

LONDON, Feb. 12.—Sir Alfred Butt will install a cabaret at the Empire theatre in Leicester Square, which will be played during the "dead hours" of 5:30 P. M. to 8 P. M., before and after which the regular performances at the house are given. He plans to cater to a great many of the people who in the past have been compelled to drop into a motion picture theatre in order to while away those house. He also intends to continue the cabaret performance after the show is over, at 11 P. M., and run it until midnight. A revue will be staged by Albert de Courville for the cabaret, and the patrons will be allowed to dance at intervals.

MORE HOUSE BANDS AS ACTS

LONDON, Feb. 12.—The example of John Weaver and the Victoria-Palace orchestra, who played for one week on the stage of the theatre as part of the bill, has been followed by several other music halls here. The house orchestra at the Metropolitan, directed by Leon Bassett, has been featured, and John Burke and his Finsbury-Park Empire Theatre orchestra have also been given a week on the stage.

"NIKNAK MILLIONAIRE" COMING IN

LONDON, Feb. 12.—"The Niknak Millionaire," which is now playing a preliminary tour of the provinces, will come into a West-End theatre shortly, under arrangements made by Frank Ainslie and Arnold Reyner. Florence Turner is traveling with the company, appearing in a curtain-raising bit, in which she does impersonations of famous film-stars.

"YOUNG IDEA" AT THE SAVOY

LONDON, Feb. 12.—"The Young Idea," a new play by Noel Coward, has succeeded "Ambrose Applejohn's Adventure" at the Savoy theatre. Robert Courtneidge is presenting the play, in the cast of which are Ann Trevor, Noel Coward, Kate Cutler, Muriel Pope, Leslie Banks, Phyllis Black, Ronald Ward, Naomi Jacob, Clive Currie, Mollie Maitland, Ambrose Manning, Walter Thompson and Trene Rathbone.

MUSIC DIRECTOR DIES

LONDON, Feb. 12.—Caffyn Baxter, who was the musical director at the Hippodrome, Keighly, died after being seized with a paralytic stroke which also left him bereft of speech for a few days before his death. Information as to any of his relatives is being sought by Donald Keir, manager of the Hippodrome.

O'FARRELL PUTS OVER BALLAD HIT

LONDON, Feb. 5.—With the flood of novelty and dancing number songs, it remained for Talbott O'Farrell to demonstrate that the song big audiences like best are of the ballad type. With a new number called "When the Leaves Come Tumbling Down," at the Alhambra last week, he scored a sensation.

NO. 2 CO. FOR "ROMANCE"

LONDON, Feb. 12.—Murray King and Clark have sent out a second company of "Romance," in which they have been touring for the past six and a half years. The number two production is known as the Red company. Ernest A. Duval is the business manager and Arthur Knight the acting manager.

MARIE TEMPEST OPENING

LONDON, Feb. 12.—Marie Tempest will bring her production of "Good Gracious Annabelle" to the Duke of York's theatre here, on Wednesday, February 14th. The piece has been two weeks on the road.

BILLY REEVES RETURNING

LONDON, Feb. 12.—Billy Reeves will arrive here next month, and after resting for a few weeks will begin a tour of Africa and Australia.

ACT DID NOT STRAND

LONDON, Feb. 12.—Charles Lewis, managing director of the American Community Attractions, denies the published account of the American act of Fay & Weston, stranding in London and declares that the only trouble was due to the acts' own thoughtlessness in not applying to the American office for instructions and therefore did not know of the postponement of the opening date.

In regard to the act Mr. Lewis writes as follows:

"The correspondent signed this act personally for a tour of Great Britain with an all American variety combination. After signing the act at our Chicago office I sailed for England to take care of business in connection with the company. Upon my arrival in London, I found that conditions were not as expected, and immediately cabled our New York and Chicago office to hold all members of company signed pending further instructions (the company consisted of ten acts) each and every act were given instructions to keep in touch with the relative offices twice weekly. Fay and Weston failed to heed this advice and in consequence did not know that the opening date had been set back, but sailed for England and I was surprised to have them walk into the hotel that I stop at in London, naturally assuming that they were in America the same as the additional nine acts. However, I found that they were stopping in a very ordinary hotel adjacent to the Bow Street Police Station in London, and as soon as possible I had them check out (which was within two hours after learning of their arrival) and secured rooms for them at my hotel (The Regent Palace Hotel). In the meantime I hurried around to the office of my London representative and secured a trial week for them at the Grand Theatre, Clapham Junction, as I wished to secure them all the work possible before the company that they were contracted with opened. I regret to state that at their opening week they did not favorably impress the booking managers and agents. This is not intended to be detrimental to the act, but they were not accustomed to British variety conditions, the orchestra was particularly bad, and all these conditions had a tendency to injure them in the eyes of those that might possibly have arranged further bookings. Suffice to say that the act received no further time, although I might say in justice to the act, that in the latter part of the week the act 'took hold' and had it been seen under those conditions I feel sure that they would have received additional bookings. However, they did not and it was up to me to take care of them until they opened with our own unit. This I have done. I have paid every penny of their personal and living expenses since their arrival in this country November 27th with the exception of possibly twenty dollars. In fact, last Saturday I gave them fifteen pounds (almost $75) to pay their last week's expenses and railroad fares to Bath, where the unit opens January 22nd. I have been more than fair to this act, particularly as they are alone to blame for sailing without due authority, and they further landed without the necessary labor permit from the British Ministry of Labor. I also have letters in my possession thanking me for the special care I have offered them. This act has not been stranded, but on the other hand has received every possible courtesy through my hands.

"Had this act heeded the advice given them they would be in the same position of the other acts that I contracted. I have just met a party of five that comprise a part of the show that opens in Bath, January 22nd."

"CRYSTALS" AT PALLADIUM

LONDON, Feb. 12.—"Crystals," the latest of Harry Day's revues, opened a two-weeks' engagement at the Palladium last week.

GOVT. OPENS THEATRE AGENCY

PARIS, Feb. 12.—A French Government agency, where actors, actresses and people of the theatre can go and secure employment, was opened with great ceremony recently at 23 rue d'Argenteuil by M. Albert Deyronnet, Minister of Labor. Others present at the ceremony were M. Juillard, Prefect of the Seine and M. Robaglia, president of the General Council of the Seine, which latter body designed the office to engage theatrical artists for production under a system similar to that employed by the majority of theatrical agencies. According to articles and editorials in the Paris papers commenting on the opening, this event marks one of the most important happenings in the history of show business and marks an era when the performer, instead of being looked upon askance by the Church and shunned by society has assumed a position of importance as a worker.

The existing system of fitting the performers to their parts has been full of evils. An artist, looking for work, has always been compelled to enlist the services of a theatrical agency, which, when it is successful, charges the artist, for the entire run of his contract, a sum varying from 5 to 10 or 15 per cent.

This state of things has given birth to several flagrant abuses. It has been the custom of the performers, in order to get preferment from the agency, to pay a fee in advance. This has been a fine source of easily acquired revenue for the agents. The managers, on the other hand, find that the agents, in order to foster the affairs of a good client, have given them actors that are not fitted for the parts they are to play. This has caused dissatisfaction all around.

M. Alphonse Franck, president of the Association of Managers, was behind the idea of the government theatrical agency and it is due to his efforts that it has come into being. The government agency places actors in plays without charging any fee at all of any kind. Under the jurisdiction of the new bureau come practically all classes of theatrical employees. M. Daurelly, a theatrical personage of proven ability, serves as the salaried director of the new office.

Co-incident with the opening of the government agency a law is being agitated to force theatrical managers, both in the city and in the provinces, to come exclusively to the government bureau for talent to fill their troupes.

The office did not wait for the official opening to start functioning. It had been in operation for three months before this time and had met with general satisfaction.

LOIE FULLER AT COLISEUM

LONDON, Feb. 12.—Loie Fuller has sufficiently recovered from her recent operation in Paris to be able to open at the Coliseum Theatre here today with her dancers.

50
GOOD
CIGARETTES
10¢

GENUINE
"BULL"
DURHAM
TOBACCO

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MONDAY MATINEE HARVEST FOR BDWY. THEATRES—NIGHT BAD

Thirty-Eight Attractions Practically Sell Out on Afternoon Performance But Holiday Prices Charged at Night Proved Boomerang—Last Week Box Office Takings on a Par With Previous Week

Lincoln's Birthday matinee proved a harvest for the attractions along the "White Way" that gave performances, but the evening, on the other hand, was not nearly as lucrative. There was business, business a plenty for the hits, but the other attractions suffered at night, due to the fact that the holiday price prevailed and the evening being fair, persons preferred to promenade to paying the advanced tariff for admission.

There were thirty-eight matinee performances Monday afternoon, and of the attractions giving them only eight found it necessary to place their wares in the cut-rate ticket office. The others found the advance demand quite heavy and there were but a few attractions which did not clean the rack entirely for the performance. Some of the attractions found business so good that they were even taxed to their standing room limit. The attractions which found the Le Blang Emporium a savior at the matinee were "It Is the Law," at the Nora Bayes; "Jitta's Atonement," at the Comedy; "Listening In," at the Bijou; "The Lady in Ermine," at the Century; "R. U. R.," at the Frazee; "Glory," at the Vanderbilt; "Whispering Wires," at the Broadhurst, and "Sun Showers," a new attraction at the Astor, which disposed only of its second balcony seats through this medium.

The night, of course, found a good many more attractions ready to cut the price of their seats as tickets were available for "Johannas Kreisler," "Jitta's Atonement," "The Humming Bird," "Sun Showers," "Why Not?" "R. U. R.," "Mike Angelo," "The Square Peg," "The Lady in Ermine," "It is the Law," "The Greenwich Village Follies," Mme. Nazimova in "Dagmar," "Passion for Men," "Up She Goes," "Will Shakespeare," "Mary the Third," "Glory" and "Ice Bound," which opened at the Harris last Saturday night.

Though the cut-rates were the medium of greatly increasing the business for these attractions, there were but few of them that could boast of coming close to the sell-out mark, with the majority of them doing just a bit better than an average Monday night business.

Ethel Barrymore opened in her new play, "The Laughing Lady," at the Longacre, that evening. A $5.50 top was charged for orchestra seats, which were all sold, but the upper portion of the house had quite a few noticeable "bald spots."

Monday was calculated upon by the producers as being a "sure thing" and an event to bolster up the receipts for the balance of the week, as with the beginning of Lent, or Ash Wednesday, this week, they feel that quite a slump will occur in business for the balance of the week. Some of the attractions which gave matinees on Monday have called their Wednesday matinee, as it is figured that it would not be very profitable, while Monday was sure of being. In this way the productions were enabled to save an extra eighth of a week's salary, which they would have had to pay the performers if they gave the regular matinee.

As usual, of the musical contingent, "The Ziegfeld Follies," "Little Nellie Kelly," "The Gingham Girl," "The Music Box Revue" and "The Clinging Vine," sold out Monday night. Of the dramatic attraction those to post the "S. R. O." sign were "The Fool," "Rain," "Six Characters in Search of an Author," "So This is London," "Secrets," "Loyalties," "Merton of the Movies" and "The Seventh Heaven."

Last week in the theatres did not show any improvement over the week before. A good many of the attractions managed to hold up to the gross of the previous week, but there were quite a number which could not come up to that average even. The Le Blang establishment had seats for twenty-six of the shows along the "Main" thoroughfares throughout the week, and as it did the previous week, saved a good portion of them from hitting the "stop mark."

Among the attractions where there was a noticeable decline in business were Leo Carrillo in "Mike Angelo," which leaves the Morosco on Saturday night, "Listening In," its next door neighbor at the Bijou, which will wend its way to the Wilbur Theatre, Boston, that same evening; "Jitta's Atonement," which abdicates the Comedy, also that evening; "Passions For Men," which will halt at the Belmont on that night; "Extra," which disappeared from the Longacre last Saturday night; "The Humming Bird," which goes out of the Ritz on Saturday, after having cost Frank Eagan, its producer, around $75,000 in four weeks on Broadway; "The Square Peg," at the Punch and Judy; "Whispering Wires," at the Broadhurst; "It is the Law," at the Nora Bayes; "Johannes Kreisler," at the Apollo; "Glory," at the Vanderbilt, and "Lady Butterfly," at the Globe.

The hit attractions, both musical and dramatic, all managed to hold their own, with "Abie's Irish Rose," at the Republic, standing up well among them. This attraction seems to hold fast, with it being quite difficult to get balcony seats for it several weeks in advance. None of them, however, cleaned their racks on the first two days of the week, but Wednesday was good for them, and Thursday, on the other hand, was a bit off, with Friday and Saturday business being up to the mark.

Monday night had three openings, two dramatic and one musical. "Peer Gynt,"

(*Continued on page 6*)

NEW YORK HAS FREE THEATRE

The first free theatre in the history of the New York stage made its appearance in the metropolitan district last week, when Butler Davenport, playwright and sponsor of the Bramhall Players, threw open the doors of his diminutive Bramhall Playhouse, at 27th street and Lexington avenue, and invited the masses to witness the current production of "The Fool's Revenge" as guests of the management. A few skeptical adventurers from Broadway, who were certain there was a catch in it somewhere, made the trip southward, but were chagrined to find that not even a hat check fee was exacted from the several hundred patrons.

The idea of the free admissions are said to be part of a plan Davenport has in mind towards establishing a free art theatre in New York. He is said to have interested financial backing for the enterprise if he can convince the subscribers that New York wants an institution of this kind. Hereafter, admission fees will be waived on Monday and Tuesday evenings of each week, with the regular scale of prices in vogue for the remaining performances of the week.

Uptown managers have scouted the art idea and believe it to be merely an advertising experiment to fill up the house on these traditional bad nights of the week.

DOPE STORY PLAY STARTS

BALTIMORE, Feb. 13.—"Open All Night," a new melodrama by Willard Robertson and Kilbourn Gordon, was given its premiere last night at the Lyceum Theatre. The authors have taken the traffic in narcotics as the background of a story of the present day in New York. For timeliness of theme, tense dramatic situations, many of which are given a surprise twist, the piece seems to have a chance of taking its place with the melodramatic hits of the season.

Orme Caldara was seen to advantage in the principal role of the piece and was surrounded by a competent cast which included Frances Howard, William Evarts, Dorothy Leeds, Jean Downs, Olga Lee, Joseph Creban, Ralph Murphy, Emerin Campbell, Betty Williams and Robert Briter. The production is credited to George P. Marshall.

Willard Robertson is the author of "The Cat and the Canary," which his present collaborateur is associated with as the producer.

"UNCLE TOM" IN BOSTON

BOSTON, Feb. 12.—"Uncle Tom's Cabin" is not extinct as a dramatic classic. The management of the Arlington Theatre seem to have so much faith in the Harriet Beecher Stowe offering that they have negotiated with Newton and Livingston to present the play at their house for two weeks, starting today. The cast is comprised of Metropolitan players, with the scenery and costumes being new and lavish.

200 FOR "THIS IS LONDON"

On Tuesday night of this week, "So This Is London," the George M. Cohan piece at the Hudson Theatre registered its 200th performance.

"YOU AND I" PRIZE PLAY IS GOOD

STAMFORD, Conn., Feb. 13.—"You and I," a comedy in three acts, by Philip Barry, which was awarded the prize in this year's competition at Harvard, was presented here at the Stamford Theatre with Lucille Watson in the leading role, and H. B. Warner and Geoffrey Kerr in support.

While some of the climaxes are not so strong, the play on the whole is well written and contains many exceilent lines, with a good comedy plot. Lucille Watson and H. B. Warner, in the roles of Nancy and Maitland White, had planned to send their son abroad to study architecture, but he falls in love with Veronica Duane and prefers to stay on this side of the ocean, and in place of a career takes a job in a soap factory in order that he may be married. The girl, although deeply in love with Roderick White, played by Geoffrey Kerr, breaks her engagement with him so that she will not prove an obstacle to the plans made for him by his parents.

Maitland White, in the meantime, has had a lifelong yearning to paint pictures although he went into business in order to get enough money to marry on. He managed to live happily with his wife although he did not paint as it was his ambition when a boy. Prompted by his wife, who understands the situation, Maitland resigns his position to spend considerable time in a garret while he did some painting. This resulted in one portrait, such as it was, done with the aid of the maid who had acted as a model. Later, when the picture is exhibited to some people by a friend of the painter, despite the general fear that the unknown portrait painter was but ordinary, a soap manufacturer takes a fancy to the picture and buys it for $4,000.

Perceiving that at middle age he is far removed from the dreams of his youth, White decides to re-enter business and so provide for his son an architectural career abroad as well as conjugal happiness.

Miss Watson was excellent as Mrs. White, and gave her usual effective performance. H. B. Warner created a fine character study as Maitland White. Frieda Inescort as Veronica Duane, and Geoffrey Kerr as the boy portrayed a fine type of youth, although somewhat of the English style. Miss Inescort, in particular, had the advantage of a very charming presence. Others in the cast were fully adequate.

CRAVEN RETIRING FROM STAGE

Frank Craven is planning to retire from the stage at the conclusion of his present engagement in "The First Year," and will hereafter confine his activities to writing and producing. He has just completed a new comedy, "Early to Bed," which he will produce in the Spring in conjunction with John Golden.

BROWNE JOINS P. M. A.

Porter Emerson Browne, producer of "Ladies For Sale," which had its premiere at the Majestic Theatre, Buffalo, on Monday night was elected a member of the Producing Managers' Association last week.

"WHERE SUBWAY ENDS" CLOSES

SCRANTON, Feb. 10.—"Where the Subway Ends" closed its season at the Academy in this city tonight.

COSTUMES Foremost Makers of Stage Attire for Men and Women We Invite Comparison of Design, Price and Workmanship BROOKS-MAHIEU 1437 B'WAY. N. Y. C.

MUSICAL UNIONS STILL AT WAR WITH NO CHANCE OF SETTLEMENT

American Federation Will Not Treat with Expelled Union and Reports of Meetings Between Business Agent of M. M. P. U. and A. F. of M. President Are Denied.

The Mutual Musical Protective Union, formerly Local 310, of the American Federation of Musicians, which was expelled from that organization three years ago, has no chance of swallowing up or taking into its fold Local 802, which is the present local recognized by the Federation, according to executives of the parent organization.

The M. M. P. U. has been expelled, they say, and the A. F. of M. will in no way treat with them as an organization. If they have any offer to make which will involve Local 802 they must take this matter up with that organization and if the latter feels that it should come to the attention of the A. F. of M., they are at liberty to take it up with the parent organization.

Reports that meetings have been held between Paul Vacarelli, business agent of the M. M. P. U., and Hugh Frayne, of the American Federation of Labor and Joseph N. Weber, president of the American Federation of Musicians are without credence. Weber has not been in touch with either of these men with respect to the subject and says that no appointment has been made by him to discuss the matter with Vacarelli. As far as the A. F. of M. is concerned it is said this organization is not at all perturbed over reports that unless they will allow the M. M. P. U. to take over the official local and regain recognition from the Federation that they may call a general strike. Officials of the A. F. of M., say that should the M. M. P. U. take an arbitrary stand in the matter and attempt to force a strike that the Federation will use all its resources to combat their endeavor. They say that though members of 802 are also members of the M. M. P. U., that these men or members will obey the orders of the A. F. of M., and that they will remain loyal to the organization and will refuse to heed the request of those instrumental in calling a strike on behalf of the "outlaw" organization.

They also declare that if the M. M. P. U. desires to in any way provide for the future of its club house on East 86th street, which is valued at $1,500,000, they must deal with the recognized local, and that organization, if it chooses, will be privileged to take up the matter with the A. F. of M. At the present time No. 802 has its quarters in the Fiske building at Broadway and 54th street.

The M. M. P. U. has a membership of about 9,000, with a good portion of its members holding membership cards in No. 802. This, of course, means that the members are compelled to pay dues in both organizations. Then certain benefits are available from the M. M. P. U., which cannot be obtained at present from the newer local, such as sick benefit and death burial arrangements. The older union is said to have more than $1,000,000 to meet any such contingency while the other organization has made no such provisions for its members. Therefore, the heads of the movement to eliminate No. 802, feel that it would be to the interest of all concerned to allow No. 310 to have its charter restored and absorb the other organization.

The A. F. of M. heads says that they will not consider the proposition under any circumstances as far as the M. M. P. U. is involved, for that organization has no standing in the Federation, and they must protect the interests of No. 803, which is a member of the body.

If any endeavor is made by the M. M. P. U. to get the Vaudeville Managers' Protective Association, the Producing Managers' Association or other managers' bodies, which employ musicians to recognize the now defunct organization, it is said that other organizations that are affiliated with the American Federation of Musicians in the American Federation of Labor, will pledge their support to the Federation and act as they do upon the matter.

Joseph N. Weber, president of the American Federation of Musicians, made the following statement to a CLIPPER representative:

"The position of the American Federation of Musicians is that Local No. 802 is the recognized local union in Greater New York. The affairs of the M. M. P. U. are no concern of the A. F. of M., neither will the A. F. of M. consent that a local union not affiliated with it shall have any control over decision of the Federation in matters which purely concern only the local union affiliated with the Federation and the Federation.

"As to the headquarters of the M. M. P. U., as the affairs of the M. M. P. U. are not the concern of the Federation, the Federation cannot possibly have any concern therewith.

"As to the statements, which the Federation has reason to doubt are authentic, that unless the Federation will do the bidding of the M. M. P. U., the M. M. P. U. will involve all of the theatres in Greater New York in strikes, the Federation must assume the position that if such attempt will be made, it has good reason to trust to the fealty of its members in Greater New York to their own organization, Local 802.

"In the entire matter the Federation assumes the position that if members of Local No. 803 desire to confer with the Federation or its officers in a matter of interest to the Federation and the local, they have a perfect right to do so, a right which members of the M. M. P. U., as such have no right to claim."

Paul Vacarelli was recently elected to membership in the M. M. P. U. for the purpose of taking over the business reins. He is also business agent of the Longshoreman's Union, which he piloted victoriously through several strikes through strenuous tactics.

AGENTS ASS'N TO PROSECUTE

The Theatrical Agents' and Representatives' Association has called a special meeting for next Thursday evening, at which they hope to formulate plans for weeding out dishonest booking agents. The Grievance Committee has received a number of complaints from performers who have been victimized by unscrupulous booking agents.

An investigating body has been checking up the complaints and plan to forward them with whatever additional testimony they can gather to the Commissioner of Licenses and offer the co-operation of their legal department in prosecuting the offenders. They have compiled a list of twenty names of agents who have been chronic offenders, but would not give these names out until they had first been put on record with the license department.

This organization includes one hundred and fifty representative booking agents, who handle vaudeville, burlesque, musical comedy and cabaret artists. The organization was founded a year ago to bring the managers together on a uniform platform and to work together in harmony for the betterment of the booking business. The effect of the offending "outlaw agents" has spread its tentacles into their body in that they have been corresponding with many of the places their members have booked for years and have been underselling them by supplying acts at a ridiculously low figure. With scarcity of work for variety performers this season many were compelled to accept the bookings for little or nothing. This would give the employer the impression that his regular agent was bleeding him and he would turn his business over to the "shyster." One agent in particular has been reaping a harvest on club work, getting performers to appear for nothing saying that a power in the vaudeville field was behind the affair and that it would be a good opportunity to show themselves and get in solid with him at the same time. Of course no act fell for this line of bunk more than once or twice. Still there are a sufficient number of acts laying idle to continue to bring him a lucrative income for some time to come.

VOTE TO TRANSFER THEATRE

The stockholders of the Roosevelt Theatre Corporation decided last week to turn over the operation of the Transfer Station Theatre in West Hoboken to the Roosevelt Operating Corporation, a subsidiary of the Blumenthal interests of which Marcus Loew is a large stockholder.

This action was opposed by counsel for some of the stockholders, who expect increased overhead operating expenses as a result of the transfer of the Blumenthal lease to an organization formed by him and in which Loew is interested. Stockholders who were not in favor of the transfer, point out that the proposal entailed an increase in salary for Manager Greenwood A. Robinson, and that it also placed no actual limit on the expenses of running the house.

It was also charged that the operating company would have control of the booking of pictures and vaudeville and could charge whatever it pleased from the theatre's receipts. A more attractive offer was turned down, it is also charged, which if accepted would mean more financially to the stockholders.

Members of both factions refuse to discuss the details of the transaction, neither the board of directors, nor Judge John Warren, when questioned, would say anything, but put it up to the corporation's counsel, William F. Burke.

GRACE GEORGE CLOSES

CHICAGO, Feb. 12.—Grace George who closed here Saturday night in Paul Geraldy's play "To Love" at the Playhouse, left immediately for Palm Beach, Fla., where she will remain over Lent. She was accompanied by Mrs. Samuel J. Insull, wife of the president of the Chicago Opera Association. The two members of Miss George's cast, Robert Warwick and Norman Trevor returned to New York with John Turck, company manager.

CARR ALIMONY SETTLED

Alexander Carr and his former wife Mary Carr, have settled their controversy for the time being at least, Mrs. Carr having accepted in a settlement out of court $6,500 in cash for the $17,933 the actor is said to be in arrearages in alimony.

Through her counsel Frederick E. Goldsmith, Mrs. Carr has been trying for several months to collect the alimony due her and last week she announced that she had accepted $6,500 to be paid her in three installments, in March, April and May, and that all future alimony is to be paid as provided for in the decree of divorce entered in favor of Mrs. Carr by Justice Kapper of the Supreme Court, Broklyn, at the rate of $5,200 per year.

The last legal move in the case was a hearing in the reference before former Judge Edward B. Thomas, appointed by Justice Lewis of the Supreme Court, to inquire into charges of fraud in the obtaining of a general release from Mrs. Carr by the attorneys of her former husband. Carr was at that time represented by Harry Saks Hechheimer and Emanuel Morganlander. Subsequently when the case came up the hearing was adjoined until pending negotiations for a settlement were concluded.

ARRESTED AT END OF ACT

For failure to pay his wife her allowance of $10 per week, Henry Bier, of the vaudeville act of Harry White & Company, was taken into custody by local detectives just as he concluded his performance last week at the Strand Theatre, Bayonne, N. J. Bier had just finished his closing number, "Toot Toot Tootsie, Goodbye," and was waving to his partner when he walked into the police, who were waiting in the wings.

Acting Detectives Meaney and Gallagher, who made the arrest on the charge that Bier had violated his parole and failed to pay his wife, turned their prisoner over to the Hoboken police, which is the city where Bier's bondsman resides and who has been paying the $10 a week since the actor defaulted in his payment last June. His wife's sister discovered her brother-in-law at the Strand, which is the first that had been heard from him since June, 1922.

Bier was in the midst of his turn when the detectives arrived at the Strand. As he launched into "Toot Toot Tootsie" the cops laughed in the wings and Bier thought he was making a hit with a couple of agents. Later they complimented him on his ability to select appropriate songs.

"DAISY" OPENS FEB. 20

William Hawthorne's musical comedy road show, "Daisy Won't Tell," will open in Reading Pa., on Tuesday evening, February 20. The cast is headed by Helen Devlin and includes Frank Taylor, Arthur Walsh, Florrie Tremayne, Burt Savvold, Ralph Frank, Marie Estabrook, Reed Slocum and a chorus of sixteen girls. The show will play two night stands through Pennsylvania at $1 top, after which it will work toward the middle west, where there is said to be a dearth of popular priced attractions.

When this production has been properly launched Hawthorne will produce a new comedy by William Cohen called "The Wallflower," which will also be sent on tour at popular prices.

FLUEGELMAN SUES FRIEDLANDER

Max Fluegelman file suit last week in the Municipal Court against Wm. B. Friedlander seeking to recover the sum of $350 due on a promissory note made out on August 16, 1922, and due January 2, 1923.

The note was originally given to H. Mahieu & Company, costumers, and since endorsed over to Fluegelman who claims the note went to protest.

MOSCOW ART CO. TO TOUR

The Moscow Art Theatre Company at the Jolson theatre will at the conclusion of the New York engagement make a short tour, opening in Boston on April 2nd for a week, with Philadelphia to follow and at the conclusion of a week in that city will play two weeks in Chicago.

"STEP LIVELY, HAZEL" GOING OUT

"Step Lively, Hazel," a new farce by Bernard J. McOwen, which was recently tried out by the Alhambra Players at the Alhambra theatre, Brooklyn, has been accepted for early production by the Beaux Arts Productions, Inc., who plan to place the piece in rehearsal within the next few weeks. The producers are negotiating with a former film star to appear in the leading role of the piece.

MINSTREL MONARCHS ROUTED

The Minstrel Monarchs will again tour the Orpheum and Interstate Circuits next season. They have obtained a route that will run from August until March, 1924.

"PARADISE ALLEY" HELD OVER

Carle Carlton has decided to hold over his production of the musical comedy, "Paradise Alley," until the early autumn. Carlton had planned to assemble the show for a summer run at a metropolitan theatre, but has acquired a new operetta of foreign extraction which he will produce at an early date. "Paradise Alley" was tried out in Philadelphia several months ago and was closed for repairs. Guy Bolton has rewritten the libretto and everything had been set to place the show in rehearsal for another try. Carlton's acquisition of the foreign musical piece was responsible for the switch of plans. The cast for the new version will be assembled in August or early in September.

TINNEY CONTRACT HOLDS STAR TO SMALL TOWN ENGAGEMENTS

Hammerstein Who Claims Comedian is Under Contract to Him Says He Can Only Work Small Towns or Cities Where Hammerstein Attractions Do Not Play

Frank Tinney, who was the star of "Daffy Dill" this season, and on account of whose conduct Arthur Hammerstein, producer of the show, closed it in Newark, N. J., last month, began an engagement in vaudeville at the Columbia Theatre, Far Rockaway, last Friday night, with his wife, Edna Davenport, as his partner.

There was much speculation along Broadway when the announcement that Tinney had gone to work was made, and everyone was conjuring what action Hammerstein would take in the matter, as he announced that Tinney was still under contract to him, and that under the terms of this contract he would not allow the comedian to work for anyone else.

Hammerstein when apprised of the fact that Tinney was at work stated that he was cognizant of the fact, and that he could not prevent him from doing so, as there was a clause in the contract which enabled him to play certain places if the theatrical season employment given him by Hammerstein did not extend to thirty-five weeks.

Mr. Hammerstein outlined the terms of the contract to a CLIPPER representative as follows: "When the contract was drawn up between House, Grossman and Vorhaus, my attorneys and his attorneys, it was stipulated that I pay Tinney the sum of $1,250 a week, with the privilege of his getting 10 per cent of the gross in the event the 10 per cent amounted to more than $1,250 a week. The contract specified that he was to get at least twenty weeks' work a season. It also stipulated that in case the season did not run that long Tinney would be privileged to appear in vaudeville for a period to equal 35 weeks in theatres and cities where my attraction does not appear.

"That meant that he could not appear in the Borough of Manhattan, New York City, Boston, Philadelphia, Baltimore, Washington, Pittsburgh, Cleveland, Cincinnati, Chicago, St. Louis, Kansas City, Detroit, and other large cities, which the Hammerstein attraction that he was employed in would play. This clause, however, allowed Tinney to appear in any of the small cities throughout the country in which the show did not appear, provided the work that season with me did not amount to thirty-five weeks. This clause, provided that he could appear in the Borough of Brooklyn or at theatres on Long Island as my shows do not play them after they go on tour.

"At the time that this contract was made, I permitted this clause to be inserted, as I considered it equitable, and did not figure that I would have any trouble with him.

"But now, of course, I can do nothing, providing the contract is lived up to. I sent a copy of this clause to Mr. E. F. Albee, of the Keith booking offices, and the later assured me that as far as his theatres were concerned it would not be violated. Therefore, all Tinney can do is play a few weeks around Brooklyn, tour some of the towns on the Poli Circuit, and then call it quits. I know that he will not get any $1,250 a week in these theatres, so that if anyone is being hurt it will be Tinney, and not me.

"This action, however, will not deter my pushing my claim against him with the producing Managers - Association - Actors' Equity Association arbitration committee. I have filed my claim with them and had expected there would be a hearing on the matter last Friday. But as yet I have not received word to appear before the committee.

"Probably some of the money he makes playing in vaudeville will come in handy when the complaint is heard and decided and he is ordered to liquidate his portion of the losses I sustained in closing "Daffy Dill," on account of his eccentricities and conduct. This show cost me around $80,000, on the road and in New York, and I would have had a good chance of breaking even if the show had continued until the end of the season. But I could not tolerate his actions and attitude in matters of interest to the show, so, out of justice to all concerned and fairness to myself, I was compelled to post the closing notice for Newark. It appeared that he just had no interest in the show whatever by the performances he gave. He would not stick to his lines or part. He would *ad lib* at will, and in that way an inferior performance was given, and it hurt the business of the attraction.

"Tinney can play vaudeville if he likes, but he will not be able to violate any of the provisions of his contract, as far as the cities he plays are concerned, as I have notified all of the vaudeville booking offices of the provisions of the contract, and that I would hold them responsible if they were violated."

Claim of damages for loss through the shortcomings of an actor is a new principle so far as the awards thus far given by the P. M. A.-Equity committee are concerned. It is asserted, on the part of Hammerstein, that if the player can recover from the manager on a contract breach, the latter is entitled to consideration for destruction of property.

Hammerstein is not seeking to have the contract breached through the action taken before the arbitration committee. The contract has two years to run yet, and to recoup his losses of this season Hammerstein would send Tinney on tour next season with "Daffy Dill" to play the split week and small stands in the west and south.

STOCK RECORD BROKEN

WASHINGTON, Feb. 12.—"Abie's Irish Rose" will have broken the stock company record in this city when it will complete a twelve weeks' engagement at the President Theatre on Saturday night. This comedy, which has broken a record in this city, was presented here by Henry Duffy, husband of Anne Nichols, its author, and Arthur Leslie. The piece has averaged receipts of over $9,000 a week since opening.

JANE COWL FOR CHICAGO

CHICAGO, Feb. 10.—The Jane Cowl edition of "Romeo and Juliet" is listed as a probable tenant of the Selwyn on or about April 1. "Partners Again," which had had a successful run here, is expected to leave about that time. "Merton of the Movies" is looking for a Chicago berth and may find the Powers available.

HIGH CLASS CONCERTS, 40c

PROVIDENCE, R. I., Feb. 12.—High class artists are to give a series of three concerts for 40 cents, under an arrangement made by the Providence Music League, a recently organized society formed for the purpose of stimulating a love of music among the mass of people. The Boston Symphony Orchestra will be the attraction at the first concert next Sunday.

"WHY MEN LEAVE" IN STOCK

The F. F. Proctor Players appearing at Harmanus Bleeker Hall, Albany, N. Y., will be the first stock company to present Wagenhal and Kemper's "Why Men Leave Home."

The early release of this play was due to the courtesy extended John Glynn MacFarlane, who played the part of "Tommy," the husband, in the New York production.

VIRGINIA PRODUCING CO. SUED

The Virginia Producing Company, Inc., of which Nat Philips, 245 West 47th street, is secretary, was made defendant last week in 22 separate actions for a total of $1,240, filed by the members of the cast of "Genevieve," later changed to "Kiss Me." The amounts sued for are for salary due, less some money advanced by Jack Curtis, one of the backers of the show who paid one-half of the show indebtedness recently to the Actors' Equity Association.

According to the information held by counsel for the Actors' Equity Association through whom the suits were filed, stockholders in "Genevieve" are Jack Lait, who wrote the show; George Whiting, of the vaudeville team of Whiting and Burt, Nat Philips, Lait's representative, and Jack Curtis, of Curtis & Rose.

The show went into rehearsal originally about November 27th, 1922 and stopped its activities about January 3rd without opening. Two weeks' salary was due the cast, and after a consultation Jack Curtis voluntarily agreed to assume and pay one-half of the show's debt which gave the cast about one week's salary. No attempt was made on the part of other stockholders to pay their end of the debt, according to Equity officials. The actions begun last week are directed against the indifferent stockholders.

Those of the cast who are suing and their respective amounts are: Bob Gebhart, $15; Francis Pierlos, $100; Patti Moore, $100; Jack Forrester, $15; James Sargent, $30; Rose Morrison, $100; Estelle Peters, $50; Irving Edwards, $15; Japi Murdock, $60; Sidney Philips, $150; Gertrude McGushion, $50; Clare Wegman, $50; Jeane Miller, $20; Emily Devaux, $50; Frank Brian, $40; Genevieve Barnett, $30; Grace Don, $25; William McGuire, $15; Dud McGushion, $50; Louis Browne, $40; Phylis Hooper, $50, and May Whitney, $50.

TED DONER SUED FOR SEPARATION

Ted Doner, appearing in "The Dancing Girl" at the Winter Garden, is being sued for a separation by his wife, Mrs. Dorothy Doner. Papers in the suit were filed in the Supreme Court, Brooklyn, last week. Mrs. Doner, who lives with her two children at the Franklin Arms in Brooklyn, has asked for an award of $150 a week alimony pending trial of her suit. Mrs. Doner says he can afford this sum despite a statement from her husband's sister that he is only earning $100 a week.

Mrs. Doner charged cruel and inhuman treatment. He hit her, she said. Doner denied his wife's charges and said that she refused to do housework. She was formerly on the stage. Decision was reserved.

'SCALPERS' SUBLET "JUICE" STANDS

The orangeade stands of the theatre district are adding to their source of revenue by installing portmanteau theatre ticket offices where seats for "demand" shows are being offered at advanced prices. In most instances the privilege is sublet to a ticket speculator. The stand back of the Rialto Theatre is offering choice seats for "The Fool" and "Ziegfeld Follies." The other stands generally handle tickets for an attraction in their immediate vicinity.

THE BASTABLE BURNS

SYRACUSE, N. Y., Feb. 12.—Fire gutted the Bastable building and theatre in the heart of the city this afternoon.

At least one man was killed, and about sixty have been injured. Many occupants of the building leaped from the fifth and sixth story of the structure into life nets and others were rescued by ladders.

"ZENO" LOOKING FOR THEATRE

Lee Kugel was in New York this week negotiating for a theatre to play "Zeno," a mystery play, which is proving a sensation at the Great Northern Theatre, Chicago. Kugel figures on bringing the play into New York after the Lenten season.

Virginia Milliman is offering her new act, "The People We Meet," at Proctor's 125th Street Theatre this week.

NEW SELWYN PLAY A HIT

STAMFORD, Feb. 12.—Edgar Selwyn's latest comedy, "Anything May Happen," was given its premiere at the Stamford Theatre here last week, and if witty lines, humorous situations and effective climaxes are any criterion the show will undoubtedly take its place with the comedy hits of the season.

The occurrences portrayed in "Anything Might Happen" fill a highly interesting period between the time of afternoon tea and that of after-theatre supper.

In the first scene Gladys Barry, essayed by Ruth Findley, is seen using a woman's inalienable privilege of breaking her engagement with Richard Keating, the role allotted to Roland Young. The breaking occurs in his apartment, whither she went to scrap the matrimonial intentions and to have the man she had just discarded take her to tea—all of which is quite natural in a community that divides its time between apartments and cabarets. Keating takes a disconsolate view of life until Hal Turner, his old pal, borrows $5,000 to pay for an engagement ring, and gives expression to remarks of a sort not usually made by young men in love. Hal urges Richard to go out and seek adventure—although its raining—and off he starts to test the accuracy of the theory that "anything may happen." Things begin to happen at the street entrance, and they keep happening until two couples, parted through misunderstandings, are reunited after passing through experiences that culminate in a glorious triumph for the tender passion. Also it is shown that impulse is a safer guide than reason.

The second act is by all odds the most interesting, though it is not implied that either of the others is a bit dull. Richard, abruptly turned down by a young woman who thinks she does not love him, is tossed by chance into a taxi, with another charming woman, to whom he confides his name and telephone number. She does not reveal her name, but by and by accepts an invitation to dine with him—in his apartment. The dinner, in which cocktails and other liquid beverage exercise some influence, is interrupted by a disclosure that the woman Richard met in the taxi has broken with Hal, who appears in company of Gladys. The situation is further complicated at a cabaret, where they meet again. It is finally cleared up in the Springer apartment, where two hearts beat again as one, and two other hearts are also throbbing in unison, while doubts take flight, suspicions are scouted, and mutual misunderstandings come to an end.

In addition to Miss Findley and Mr. Young who achieved stellar honors in the leading roles, several others also scored in their respective parts. Chiefly among these were Leslie Howard, Estelle Winwood and Helen Cromwell.

McINTYRE & HEATH APART

WASHINGTON, Feb. 12.—The McIntyre & Heath show, "Red Pepper," is playing at Poli's Theatre here this week, but the team, which has been in existence for over 40 years, has split, at least for this season, and Tom Heath is no longer with the show.

The show is being advertised as McIntyre & Heath, as usual, but Heath is not with the show, and his part is being played by Harry F. Shunck. Heath is in Florida, where, according to a wire sent north by him, he has been ordered by his doctor to remain indefinitely. His illness is of a nervous order, and may result in the ending of a partnership which has been one of the longest in the history of show business.

Some difficulties in the show are said to have resulted in the withdrawal of Heath. Myrtle Leonard and Vivian Holt left the show recently and Jack Dillon, former manager, also severed his connections with the company, which originally was scheduled to make a trip to the Pacific Coast.

DROP IN CUT RATE PRICES

A reduction in price of cut-rate tickets at the Le Blang cut-rate agency went into effect last Monday. The price of $3.30 seats was reduced from $1.90 to $1.65. This latter price is the one charged for $2.50 seats, and will not be changed for attraction playing at that top.

AMUSEMENT STOCKS SHOWING SIGNS OF RENEWED ACTIVITY

Orpheum Following Election of New President Hits New High For Year—Famous Players Active and Others Show Improvement

Famous Players last week, after a slow start, woke up and went better than it has for some weeks. It is highly probable that the amusement stocks were, generally, swept upward with the bull influence throughout the market, and, while the higher prices for the amusement securities are, in no case, up to the high for the year, these prices are, nevertheless, encouraging, and are not far off from the year's top prices. One of the securities, Orpheum, made a new high for the year when it touched 20. This was in all probability due to the advance dope about the meeting held in Chicago on Friday, at which the difficulties existing in the Orpheum control were smoothed out and Marcus Heiman, who had been acquiring stock ever since he had entered the organization some years ago, bringing with him a number of houses that he controlled through the middle west, was elected president, following the resignation of Martin Beck, who wished to retire. The report of trouble emanating from Chicago had caused the stock to do some funny things, but the meeting cleared up any thoughts of impending warfare and the stock reacted promptly.

Famous as predicted several weeks ago, continued its steady climb, those who had acquired the stock around 82 and 83 holding on and the others trying to get in on the rise, helping it along. Goldwyn, which has come to be regarded as normal around 6, showed very little change during the week, and Loew's showed a slight increase.

During last week 17,700 shares of the Famous Players stock were sold, bettering by about 6,000 the marks of the last few weeks. The stock opened on Monday, a week ago, at 86¾ and, falling off but ¼ of a point during the week, kept rising in fractions, at one time reaching 89⅞. This point saw a slight selling flurry, and the price could not be sustained, the stock selling off again and closing on Saturday at 88¾. This is a two point gain and shows that the slump this security suffered early in the year was not based on any real knowledge, and, to an unbiased observer, would savor vary much of so-called pool manipulation.

Goldwyn, with but 5,600 shares traded, stuck around the 6 mark all week. At one time it slipped down to 5⅝ but quickly recovered, closing the week at 6⅛, where it held firm in spite of week-end profit taking.

Loew's was another stock to show improvement, although, in this case, as with the others, the improvement was slight. The stock opened on Monday at 18½, the low after that being 18⅞, and from this point on the improvement was gradual but steady. When the closing bell rang on Saturday the board showed Loew standing at 19¼, registering a gain of ¾ of a point for the week, with 8,900 shares changing hands. This is a fair showing for this stock, as its 1923 high was only 19⅞.

As mentioned above, the settling of the management in Chicago worked to the advantage of Orpheum. This security reached a new high point for 1923 when it hit 20, which, all things being considered, is a fine showing for Orpheum. Of course, it could not hold this point for long, as there are a good many people who hold shares which they bought at a considerably lower figure and who wished to take advantage of the fractional profits. This caused the stock to sell off slightly, but it closed at 19⅛, which was ⅞ above the point at which bidding had started the previous Monday. During the week 5,400 shares were sold, not indicating any special activity but general strength on a stock which has varied but little.

The talk on the street about these amusement stocks is all of pool movement and inside buying, and from the fact that it is much easier to dispose of any of these securities than it is to buy them at the quoted price it looks as if there were some truth in the rumors.

"CLOAK OF SCIENCE" COMING

"The Cloak of Science," an anti-vivisection play by James H. O'Brien, a playwright from San Francisco, will be shortly produced by Oliver Morosco. The play will be of especial interest to scientists and those who are favoring vivisection instead of capital punishment for murderers and habitual criminals, instead of hanging and electrocution. Its basic theme is the transfer of a dog's brain into the head of a man, and the placing of the human brain in the head of the animal.

"WILL SHAKESPEARE" TO STAY

The stay of Winthrop Ames' production of "Will Shakespeare" has been extended indefinitely at the National Theatre. The show was to have closed this Saturday night, but Ames made new arrangements with Robert Campbell whereby the attraction will remain. Ames guarantees the national $3,500 a week for its share of the gross receipts.

"EXTRA" CLOSES

"Extra," the comedy on newspaper life which Jack Alicote wrote and he and Buster Collier produced at the Longacre Theatre, as a fill in attraction during the absence of Ethel Barrymore from that theatre, closed last Saturday night and the company was disbanded.

ABE LEVY IN CALIFORNIA

Abe Levy, general manager for Sam H. Harris, left last week for Palm Springs, California, to enjoy a rest and recover from a recent illness. During his absence Sam H. Harris is attending to Levy's duties.

DRAMA LEAGUE MEETS APRIL 19

The Drama League of America will hold their thirteenth annual assembly in Iowa City, Ia., on April 19, 20 and 21. They will be the guests of the Iowa City centre of the league, the University Theatre of the University of Iowa, and the Iowa City Commercial Club. Men and women of prominence in the professional and amateur theatrical fields will be in attendance.

Sessions of the league will be devoted particularly to discussion and study of the children's theatre, educational dramatic work and community theatre circuits, methods of production and stage craft in small theatres and the professional and national theatre.

Francis Nielson, actor, director and playwright, of Chicago, is president of the league.

THREE CAST PLAY FOR 48th STREET

"The Chastening," described as a miracle play, by Charles Rann Kennedy, author of "The Servant in the House," will be presented for the first time at a series of matinees by the Equity Players at the Equity-Forty-eighth Street Theatre. There will be two afternoon and two morning performances. The afternoon performances will take place February 16 and 23, and the morning performances on February 17 and 24.

"NIGHTINGALE" OPENING

"The Nightingale," a new restaurant and cabaret, will be opened at Broadway and Forty-eighth street the latter part of the month by Sam Paul and William Perlman.

Dolly Kay will head the revue and Joe Harrie's Society Orchestra will supply the music.

PHILA. SHOWS HOLD UP WELL

PHILADELPHIA, Feb. 12.—The premiere of a new comedy and the repeat engagement of George Arliss in "The Green Goddess" are the only changes in the theatrical map here for the current week. With five additional "hold-overs," Quaker City playgoers have a selected list of attractions to draw from and in most instances are taking advantage of the situation. Musical shows, which have been enjoying a new era of prosperity here, continue to be greatly in demand, with "Molly Dolly" and "Blossom Time" running neck and neck for first honors.

"Six Cylinder Love," the new comedy by William Anthony McGuire, had its premiere at the Garrick Theatre tonight. Ernest Truex, previously seen here in "Very Good, Eddie," and divers other attractions, was again seen to advantage in the leading role of the comedy and was supported by practically the same cast which appeared with him in the original New York production.

George Arliss began a return engagement in "The Green Goddess" at the Walnut. Both star and play proved as equally interesting as when previously offered here, and from all indications the return engagement will be a profitable one.

"Molly Darling," with Jack Donahue and Mary Milburn heading the army of funmakers and singers, has settled down for an indefinite run at the Forrest.

"Blossom Time" continues to hold its own at the Lyric, while the revival of "Maytime," at the Shubert, also figured in the money class last week. "The Cat and Canary," the only mystery play in town, is having things all its own way at the Adelphi, where it bids fair to remain indefinitely.

Laurette Taylor has entered upon her final week in "Humoresque" at the Broad, where Otis Skinner will follow on next Monday in "Mister Antonio."

SPECIAL SHOW OF "HAIRY APE"

Arthur Hopkins will give a special performance of Eugene O'Neil's play, "The Hairy Ape," at the Plymouth Theatre, in honor of the members of the Moscow Art Theatre on Sunday night. Besides the members of the Gest organization, people with Broadway attractions who were unable to see the play when it ran in the Plymouth last season will also be invited.

"FIRST YEAR" LEAVING CHICAGO

CHICAGO, Feb. 10.—Frank Craven and his "First Year" will soon leave the Woods. The 1,000th performance of the play will be reached on March 10. Craven is likely to play the lead in his new comedy, "Early to Bed," on completion of his present run.

COUGHLIN & MERRITT

Vincent Coughlin and Florence Merritt, who are now doing a novelty double act, are going great at every United house they play.

LEW FIELDS SHOW OUT AGAIN

Lew Fields began his second trip over the Shubert vaudevile circuit at the Shubert Theatre, Newark, last Monday at the head of Lew Fields' "Snap Shots" company, which is a combination of his "Ritz Girls" and the "Snap Shots" show which both played the Shubert Circuit this season. Following Newark the show will play the Harlem Opera House next week and come to the Central Theatre the following week. After this latter date, Fields may take the show off the circuit and play it over the week and one-night stands booked through the Shubert office at a $2 top instead of a $1 top as is charged by the vaudeville theatres.

Among some of the forty people appearing in "Snap Shots" are, Norwood's Melody Charmers, the Six Saxophonists, The Leightons and Baby Josephine, James Cagney, Gladys James, Alice Remsen, Harold Thompson, Lew Hardy and Charles Chase. George Sofranski, who managed the "Ritz Girl" show this season, will be company manager.

MONDAY MATINEE HARVEST

(*Continued from page 3*)

presented by the Theatre Guild, with Joseph Shildkraudt in the leading role, at the Garrick, getting a fair reception from the daily press, got off to a fair start in business and kept along at a moderate pace on the week. "Mary the 3rd," though described as the best of Rachel Crother's efforts, which also got off that same night at the Thirty-ninth Street Theatre, did not get the response anticipaced from the public, with the result that tickets were available at the cut-rate shops from the beginning. This attraction will probably remain at this house for four weeks.

"Sun Showers," a musical show, written by Harry Delf, with Delf in the leading role, and also acting as co-producer with Lew Cantor, a vaudeville agent and producer, was the musical attraction that faced the barrier on Monday night. The critics, though they did not approve of the vehicle in its entirety, paid a glowing tribute to the chorus and the musical numbers. The show coming in cold had a poor opening, with the Tuesday business being only fair, but Wednesday it began to show life and by Saturday it was able to gross a little short of $8,000. However, with its expense, the attraction cannot break even under less than a $12,000 gross. This week, it is understood, some changes will be made in the cast, exploitation and publicity will be endeavored with the hope that the show can pull its way out and become a paying proposition. On the Lincoln Birthday matinee it managed to sell out, but on the evening business was fair, with its gross being on a par with the preceding Monday.

Wednesday night brought forth another musical comedy success in Arthur Hammerstein's production of "Wildflower," with Edith Day at the Casino. Glowing tributes were paid the piece by the daily press, with the music and staging coming in for a great deal of commendation. Seats for the opening were listed at $5.50 top with a regular $2.50 scale, going into effect on Thursday. Business was good after the opening, with the indications being that Hammerstein will probably have a surefire attraction within a short time from the boxoffice standpoint.

Sam H. Harris had the field all to himself Saturday night for his opening of "Ice Bound," a play by Owen Davis. It was well received by the press, but the Harris office seemed to feel they should play safe so Monday night they had a good number of tickets on hand at the cut-rate shop.

EDNA LEEDOM

After five years in vaudeville with different partners, Edna Leedom finally has come into her own by teaming with Dave Stamper who has changed her style of work, and now is a prima-donna, comedienne and beauty who does not have to take a back seat for clothes, style or looks.

Mr. Stamper claims he knows whereof he speaks, that in six months Edna Leedom will be the biggest woman in vaudeville or musical comedy.

TEST OF SUNDAY SHOW LAW IS POSTPONED UNTIL FEB. 27th

Done at Request of William A. Brady Who Was Up on Charges For Presenting Sunday Performance of "La Flamme"— He and Rev. Bowlby Have Heated Debate

There were fireworks in the West Fifty-fourth Street Court building, but not in the court room when William A. Brady, and three actors, appeared before Magistrate Max S. Levine to answer a charge of violating the law by giving a performance of "La Flamme," at the Playhouse last Sunday night and charging admission.

Brady, surrounded by some 300 theatrical people, who filled the court room to its capacity, stepped from their midst as the case was called and informed the magistrate that he had very pressing business to attend to in Atlantic City and therefore would like an adjournment of two weeks. As there was no opposition to this application by the Rev. H. L. Bowlby, president of the Lord's Day Alliance, who was responsible for the summoning of Brady and the actors, the hearing was set for Tuesday afternoon, Feb. 27.

Those who came expecting to see a battle royal staged between Brady and the Rev. Bowlby, who consider each other "old enemies," were disappointed as far as court room pyrotechnics were concerned, but were rewarded by listening to outbreaks before and after the hearings in the corridors of the building.

Prior to the hearing, the two met each other face to face in the small corridor outside of the court room and Brady at once started to vent his feelings as to Bowlby's purpose in bringing the charges. He told him that it was just a malicious deed and persecution on his part.

The latter started to reply when a court attendant stepped into the breach and told them to get inside of the court room.

After the case was adjourned and Brady had left the court room he turned to a number of reporters and remarked: "I would like to know if there is a law for Americans only and another for foreigners."

"Why don't they devote their efforts to stop the indecent performances that are being given every Sunday in this city instead of interfering with decent, clean and respectable shows. Why, I can take you boys down to the East Side of New York and show you where complete burlesque shows and legitimate attractions are given every Sunday afternoon and night, and the Lord's Day Alliance do not come to the fore to suppress them. Why even a short distance from this theatre a burlesque performance is given every Sunday night.

Continuing, Brady said: "Now, boys, I'll give you the low down on this thing. The Rev. Bowlby has been fighting me for the past seven years, ever since I was the head of the National Association of the Motion Picture Industry, when I went to Albany in behalf of legislation for Sunday pictures. I beat him up there and he is trying to continue the battle now."

At this point a reporter interrupted and said, "Mr. Brady, the Rev. Bowlby refers to you as the ringleader of those who are putting on Sunday shows."

"Is that so," he snapped back. "Let me tell you something. If he called me a ringleader, he is a walking delegate. I'll say more, he is a profiteer in morality. And when he picked me to fight he picked a live one, and I'll have more to say in the future, when I come to bat before the court. I'm not through with him by a long shot."

Bowlby, who was standing close by, with a score of his supporters and witnesses, heard the attack the theatrical magnate made on him and replied, "I am not prosecuting any one party, but I am trying to have the law obeyed and enforced. It is not a Blue Law but it is a law on the statute books of the state and must be obeyed. Why if the court permits these Sunday shows, the actors will have no day of rest in the theatres at all, they will have to work seven days in the legitimate houses as well as in the vaudeville theatres."

He then stated that Saturday afternoon he sent two men to the Playhouse and they purchased two seats for the Sunday performance at the box-office and paid $2.75 each for them, and that on Sunday two other men purchased two seats for the performance at the box-office and paid $3.30 each for them.

From the trend of Bowlby's conversation, it is believed that he is prepared to go through with the case and attempt to obtain a conviction, as a test case, so that he can then proceed to have the Sunday concerts or vaudeville performances also barred.

The three actors, John Cromwell, Jack Greaves and Mary Hopkins, who were summoned along with Brady by Sergeant Julius Schnau and Patrolman Christopher Foster, who witnessed the performance were also in court.

Much interest in the case is being shown.

BIG TAX ON TENT SHOWS

AUSTIN, Tex., Feb. 12.—Much opposition from theatrical interests has appeared against a bill introduced in the legislature and already favorably recommended by a committee of the State Senate, which would impose a flat tax of $40 a day upon all tent shows playing in the State. The wording of the bill is such that no distinction is drawn between tent shows playing dramatic offerings and circuses and carnivals.

With the addition of county and city licenses the license for tent shows, were the bill to be adopted, would be $80 a day.

Due to the climatic conditions and transportation facilities there are more tent shows playing Texas than any other state. It is said that if the bill is passed that it would cause these companies to suspend operations, as the toll would be too heavy for them to continue and show a reasonable profit.

WYNN SHOW NEARING END

Ed Wynn's current revue, "The Perfect Fool," is nearing the end of its run. Preparations are already under way for a new revue in which the comedian will be starred under the management of A. L. Erlanger. The piece will open out of town and come into a metropolitan theatre in the eagly spring.

NO SUNDAY FILMS FOR TENNESSEE

MEMPHIS, Tenn., Feb. 12.—The bill to prohibit Sunday movies in Tennessee was passed by the State Senate today by a vote of 18 to 7. Senator Frank Gailor, of Memphis, an opponent of the bill, changed his vote to the prevailing side and entered a motion on the journal to reconsider. This gives him possession of the bill for two legislative days and will probably make it impossible for the bill to become a law until after next Sunday.

Theatre managers will hold a conference with their attorneys, to discuss plans for carrying the law before Supreme Court for a final test of its validity. They believe the high courts will not look with favor upon the legislature that legalizes Sunday baseball while banning other amusements.

"LADIES FOR SALE" OPENS

BUFFALO, Feb. 13.—"Ladies for Sale," the new play by Porter Emerson Browne, which the author is presenting himself, opened at the Majestic Theatre here last night. The play will stay out for one or two weeks after it closses its engagement here Saturday, and plans are being made to take it into New York at the earliest possible moment thereafter.

Browne is now looking for a theatre.

CHICAGO SHOW RECEIPTS DROP

CHICAGO, Feb. 10.—Show business here the past week received a big setback. Attendance has been way off. Beginning last Sunday with the thermometer below zero, patrons of the theatres remained indoors, but milder weather followed. Even with this change, attendance at the houses in the loop was small. Considering this is the week before Lent and usually a good show week, it proved a big disappointment to all the managers. Only one new production is promised theatregoers next week. Another mystery play, under the title of "The Monster," written by Crane Wilbur, who will act in his own play.

"The Twist," also a mystery drama, which has been playing to small attendance at the La Salle, will move over to the Playhouse to make room for "The Monster."

Grace George leaves the Playhouse tonight, her play, "To Love," being too talkative and getting little business.

Next week will be the last for "Torch Bearers," which has had a very poor run at the Powers. Ina Claire will replace this comedy with "The Awful Truth."

Wallace Eddinger and Mary Nash, in "Captain Applejack," will remain only two weeks more at the Harris, when it will be succeeded by Frank Keenan in "Peter Weston," which comes to this theatre on February 25th. That same night will see the return of Taylor Holmes, who enjoys quite a following in Chicago. Holmes will offer a new mystery play called "The Rear Car." This play follows Mrs. Fiske at the Cort Theatre. On that same night "The Blimp," a drama with Herbert Corthell featured will replace "Shuffle Along," which is nearing the end of a most successful run at the Olympic.

"Elsie," the musical comedy which opened a few weeks ago at the Illinois, will end its engagement here next Saturday night. "Springtime of Youth," a musical comedy, is slated to replace it. "The Last Warning," with a Chicago cast, which opened at the Blackstone Monday night, received splendid press criticisms and is considered one of the best mystery plays to reach Chicago. Just now mystery plays in the Windy City are drawing well, with "Zeno" playing at the Great Northern to big houses and the "Cat and the Canary" at the Princess, which has reached its 200th performance in Chicago and still doing well. "For All Of Us," William Hodge's offering at the Studebaker, is still going along playing to good houses, and no doubt will remain with us a long time. "So This Is London," that pleasant comedy at Cohan's Grand, is dropping off and nearing the end of its run. "The First Year" will soon terminate its engagement at the Woods Theatre, where it has not received the patronage anticipated. "Sally" is still the big musical comedy hit, and Eddie Cantor in "Make It Snappy" is holding his own at the Apollo. "Partners Again" is still a big hit at the Selwyn. The Auditorium will offer four weeks of opera with Russian grand opera. Following this on March 19th "The World We Live In" will make its bow to Chicagoans.

WICHITA BUSINESS BIG

Nearly every attraction that has played the Crawford Theatre, at Wichita, Kansas, the past few weeks reports the business there very good. That city is having a wave of prosperity in all lines of business, and Manager E. L. Martling states business is growing better every week. He has some desirable open nights during February, March, April and May.

RE-WRITING "PAPA JOE"

"Papa Joe," the new William Ricciardi play in which the well-known Italian actor made his debut as an English-speaking player, has closed after a short out of town tour.

The piece is being re-written and will reopen within the next few weeks. It was well received in the break-in towns.

HILLIARD CO. TO DO "THE HOUSE"

"The House," a new drama by Glen McDonough, has been selected as the initial production of the Mack Hilliard Theatrical Corporation, a new producing firm.

"SPORTING THING" FOR RITZ

Thompson Buchanan, author of "The Sporting Thing to Do," has had his way after all and the play will be offered to New York playgoers, for six weeks at the Ritz Theatre, beginning next Monday night. Emily Stevens will be starred in the play and Oliver Morosco will produce it.

This play was to have opened at the Morosco Theatre on Feb. 5 to take the place of "Michael Angelo." Advance publicity and advertising announcing the opening had been placed, when Buchanan issued a statement saying that, due to the fact that the Morosco Holding Company, which was producing the play, insisted that a certain person remain in the cast despite the protest that the author made that the person was not the type for the part, he would not permit the play to open with that party in the play at the Morosco Theatre. This was after the play had been on tour for three weeks.

Morosco agreed with Buchanan at the time, and informed the author that he did not approve at all of the stand taken by the Board of Directors of the Morosco Holding Company that this person remain in the play. After the play had been called off by Buchanan, he obtained the return of the script, and also a release of interest in the play by the holding company.

Last Sunday, after a conference between Buchanan, Morosco and Miss Stevens, it was agreed to go ahead with the play, make the change in cast, and the Ritz Theatre was subleased for the unexpired portion of a ten weeks' stay which Frank Eagan, of San Francisco, had on the house for his play, "The Humming Bird." Morosco is paying Eagan $4,000 a week for the theatre.

Clara Joel has been added to the cast.

NO SHUBERT SHOWS FOR EMPORIA

Frank Beach, manager of the Auditorium at Emporia, Kas., has found himself in a predicament as the result of cancelling "Tangerine" which was to have played his house this week. Beach two weeks ago wrote Jules Murry of the Shubert office that due to the fact that a Rev. Rayburne was going to hold a Lenten revival in Emporia this week he did not feel that it would be right for him to play any musical attractions and asked that the "Tangerine," date be cancelled. Murry on receipt of the letter answered by saying that all Shubert booked attractions would be cancelled in the future and that Beach need not apply for any more attractions from him.

Beach at once took the matter to heart and through the columns of the local paper told the populace of Emporia what had transpired as a result of his cancelling the show. Several prominent citizens wrote letters to Murry to reconsider his decision, but it is said, he will stand firm.

During the course of the revival Stuart Walker, however, will play the Auditorium in "The Book of Job," which is a biblical play and an opportune offering for the Lenten period. This attraction was booked through the Klaw and Erlanger office.

Whether or not the K and E, booking office, of which Victor Leighton is the head, will co-operate with Murry and refuse the house future bookings could not be ascertained. The theatre plays on the average of one attraction a week and always does good business.

"SPRINGTIME" FOR CHICAGO

"Spring Time of Youth" which is playing the Rivera Theatre on the Subway Circuit, will at the close of its engagement Saturday night, jump to Chicago where it will open at the Studebaker Theatre next Monday.

It was expected that the show would close at the conclusion of its engagement at the Rivera as the two week notice had been posted in the Majestic Theatre the week before.

CAST CHANGES FOR 'WILDFLOWER'

Three changes in the cast of Arthur Hammerstein's new musical comedy, "Wildflower," which opened at the Casino Theatre last week, will be made shortly. Two men and a woman are to be let go.

VAUDEVILLE

ACTS MUST PLAY OR PAY

NO EXCEPTIONS TO BE MADE

A strict enforcement of the "play or pay" clause will be made in all theatres booked by the B. F. Keith Vaudeville Exchange, it was stated by E. F. Albee last week. No act whatsoever, whether headliner or opening act, will be exempt from this clause in the Keith contract, and if any artist or act walks out of a show because of dissatisfaction with their dressing room, spot on the bill, billing, or lights, or any cause unless embodied in the contract, will be compelled to pay the booking office a sum equivalent to the amount the act was to receive for its week's engagement at the theatre they walked out of. The rule has been in force since the "play or pay" contract was drawn up, but hadn't been strictly enforced until recently. Allman and Harvey were the first artists in recent months to whom this rule was applied when they walked out of the Orpheum Theatre's bill, refusing to play the number two spot. Tracey and McBride were fined $175, the amount they were to receive for a three-day engagement at the State Theatre, Jersey City, for walking out of the show, and refusing to play the second spot.

"We have endeavored to place vaudeville on a business basis," said Mr. Albee, "and the Vaudeville Managers' Protective Association has been giving all the co-operation possible. The artists must realize that it is a business proposition, and co-operate with us. The clause applies as much to the managers as it does to the artist, and is for the protection of both. We cannot impress too strongly that it will be carried out in every case."

The "play or pay" clause of the Keith contract is the twelfth one in that document, and reads as follows: "In the event of a breach of this agreement by the manager or artist, the offending party agrees to pay liquidated damages without demand of an equal amount to the salary stated in paragraph one (1) hereof. But this shall not be an exclusive remedy."

N. V. A. COMPLAINTS

George S. Fredericks has filed complaint against Miss Woodworth, claiming that she left his act without giving him the customary two weeks' notice.

The De Wolf Girls have complained against an act which played Proctor's 23rd Street two weeks ago under the name of De Wolf Girls, alleging infringement on their name.

DE COURVILLE IN NEW YORK

Albert De Courville, the English musical comedy producer, is in New York for a three-week visit and is engaging American performers for a new revue which he will produce at Sir Alfred Butt's Empire Theatre on March 15th. De Courville has leased the theatre for the current season.

ARTHUR GEARY BOOKED

William Morris has booked Arthur Geary, former tenor at the New York Hippodrome, for a ten-week appearance in motion picture theatres in the Middle West controlled by Scholler Brothers. He will begin his engagement next week at their St. Louis house.

ORPHEUM ROUTE FOR JEMIMA

Aunt Jemima and her jazz band has been routed over the Orpheum Circuit and will open at the Orpheum Theatre, Kansas City, on March 4th. The rest of the circuit will follow.

AGENTS CANNOT PENCIL IN

Artists' representatives, booking with the B. F. Keith Vaudeville Exchange, have been cautioned against pencilling in any time for acts before the managers' meeting at which the act's salary is set shall have been held. This ruling was posted by W. Dayton Wegefarth, general booking manager of the circuit last week, and practically does away with the system of "pencilling in" acts.

During the past, it has been the custom of an agent, in arranging time for his clients, to pencil in an act for a certain date with a certain booker before consulting the act and without setting any salary for the engagement. The act would then be taken up for consideration at the weekly managers' meeting and its salary set. The agent would then report to the act, and oftimes find that the salary set by the managers was not acceptable to the artist, and this would cause a great deal of trouble for the booker, who would have to secure another act to replace it on his books, and also was a source of annoyance to the act, who sometimes has turned down offers of other dates awaiting the "pencilling in" to be made permanent, and who also considered the fact that they were "pencilled in" as an assurance that they would get the date.

All this will be avoided, now that the act cannot be pencilled in until the managers have set the salary, the agent will know just whether an act can accept the money offered and then offer it for the approval of the booker.

ORPHEUM ACTS IN ENGLEWOOD

CHICAGO, Feb. 10.—The Englewood, on the far south side, with Orpheum vaudeville, gives the western circuit a house in one of the most thickly settled districts of Chicago. The Englewood was built for burlesque, and has been for years the home of that form of entertainment, until the advent of Shubert vaudeville. Playing the unit form of entertainment as put out by the Shuberts the Englewood was one of the best paying houses on the circuit. The policy of the Orpheum will be three shows a day, full week, seven acts, at a 50-cent top. For years the W. V. M. A. had the Empress, around the corner from the Englewood, playing pop. vaudeville, but never made any headway with the house.

FEMALE MINSTRELS AT 5th AVENUE

The Female Minstrels, composed of amateurs from the immediate neighborhood of F. F. Proctor's Fifth Avenue Theatre, will hold forth upon the stage of that popular play house the full week of February 12th. Many of the professional from the regular weekly vaudeville program will assist in making this new idea a popular success.

DORIS RANKIN IN VAUDEVILLE

Doris Rankin, who secured a decree of divorce from Lionel Barrymore recently, will be seen in Keith Vaudeville shortly with a comedy playlet called "Somebody Lied," written by Evelyn Blanchard. Three people will be seen in her support. She will use the billing of "Mrs. Lionel Barrymore."

LORRAINE RETURNING IN ACT

Lillian Lorraine has fulfilled her contract with the Palais des Beaux Arts and is planning to return to vaudeville in a new singing act. She will carry her own accompanist, special setting, and will display some gorgeous costumes.

HARRIS SIGNS BAKER

Phil Baker has been signed by Sam H. Harris for a period of two years. Baker will probably be seen in the cast of next season's "Music Box."

HEIMAN MADE ORPHEUM PRES.

BECK HEADS DIRECTORY BOARD

Marcus Heiman was elected president of hte Orpheum Circuit, succeeding Martin Beck, at the annual meeting of the Board of Directors of that circuit held in Chicago last week. According to the Orpheum Circuit announcement, Martin Beck has asked to be relieved of his duties as president. At the same meeting Beck was elected chairman of the Board of Directors. Beck was not present, having sailed for Europe a few days ago.

The executive board was cut down from seven members to five members for the ensuing year, Frank W. Vincent being elected to the board. The other members are Marcus Heiman, Mort H. Singer, Joseph M. Finn and B. B. Kahane. Vincent was re-elected to the position of general booking manager of the circuit, which position he has been occupying for some time.

The election of Marcus Heiman to the presidency of the Orpheum Circuit does not come as a surprise to theatricals, as it has been rumored and published several times during the past year. Beck had denied these rumors to a CLIPPER representative, in the presence of Marcus Heiman, the day before he sailed for Europe.

VALENTINO DIDN'T DRAW

DETROIT, Feb. 12.—The claim by Carl Fischer, owner of the New Majestic ballroom, that he was "hoodwinked" as to the popularity and drawing power of Rodolph Valentino and stands to lose $15,000 on a two-week contract he has for the film hero to appear twice a day at his establishment, has brought the two to a parting of the ways. Fischer says that when he signed the contract for Valentino and his wife's appearance he was assured that they would be unusually popular and fill his establishment twice daily. But the results have been to the contrary, with Valentino's drawing power being slight on the first week. Fischer was also visibly annoyed at the fact that even though he was paying $600 a week for a suite in a hotel occupied by Valentino and his wife, he was not permitted to enter. Incensed at this turn in affairs, Fischer told the following narrative:

"Several years ago I was the guest of Mr. and Mrs. C. N. Bliss at their estate on Long Island. The boy who polished our golf clubs was Valentino, the assistant gardener."

In telling his side of the matter, Valentino says he was "unwillingly led to appear in a third rate dance hall." And that not for a million dollars a week would he have signed the contract had he known the place he was expected to dance in. He declared if he were able he would gladly cancel his contract.

Regarding the statement made by Fischer that he polished golf clubs, he declared that he was the head landscape gardener and not the assistant, and that he lost his job when Mrs. Bliss decided to change her gardens into a golf course.

"EASTER SHOW" FOR COLISEUM

An "Easter Fashion Show" will be held at B. S. Moss' Coliseum Theatre during the week of March 5th, and will be staged by Emil Groth, manager of that theatre. The costumes, shoes, hats, lingerie and all other wearing apparel used in the show will be contributed by local merchants and worn by local girls. The "Fashion Show" idea was originated at this house, and this will be the second one to be held during the current season.

MILES COMPETES WITH HIMSELF

Charles H. Miles has declared a vaudeville war on himself in Detroit. He is playing vaudeville at two of his theatres only a block apart that is booked by two different agencies in New York.

For many years the Pantages Circuit has been booking all three of the Miles houses in Detroit, the Regent, Miles and Orpheum. Last year Miles abandoned the vaudeville policy of the Orpheum and the house had a varied career, playing stock musical comedy, road attractions and motion pictures. He also for a short period leased the house to the Masonic order.

Two weeks ago he decided that he would again play vaudeville in the Orpheum and sent for M. R. Sheedy of the Sheedy Agency. Sheedy signed a contract to furnish six acts for the house each week. The Miles Theatre only plays five acts from the Pantages office. So the result was that the Orpheum is making a strong bid for trade and is giving six acts and a feature picture for less money than the Miles is charging for five acts and a feature picture. The result has been that business has started off with a spurt at the Orpheum and that the Miles is feeling the effects of the competition.

"CABARET'S FATHER" DIES

CHICAGO, Feb. 12.—Fritz Freiberg, known as the "father of the cabaret," died last week at the age of 83 years. He was the founder of "Freiberg's," still one of the famous spots in Chicago's night life. Long before the advent of jazz he opened a hall in Twenty-second street, which became famous as the center of a former white lights district there and was the rendezvous where all actors could be found, as well as visiting notables, especially during the days of the World's Fair.

Freiberg played a violin in his own orchestra, and after the place had become known for the quality of its music, the good food served there also became an attraction. Later he had acts of vaudeville, doing their turns between dances. With the coming of ragtime, Freiberg sold his place and was known as one of the richest of musicians when he died.

K. C. ORPHEUM TO CLOSE

KANSAS CITY, Feb. 12.—The Orpheum Theatre here will be closed during the latter part of March, and will probably remain dark for the rest of the season. The other Orpheum Circuit house in this city, the Main Street, will assume the big time policy of the present Orpheum and drop the motion pictures from its program.

BASKET BALL IN ACT

The basket ball craze has now invaded vaudeville as a business builder. The experiment will be made at Proctor's Fifth Avenue Theatre next week, when a male and a female team will clash in a series of contests to be held throughout the week.

If the experiment proves a draw it will be adopted in other Proctor vaudeville theatres and will undoubtedly be adopted by the other circuits.

HOWARD KYLE IN VAUDEVILLE

Howard Kyle, president of the Actors' Fidelity League, is entering vaudeville and will open at Keith's Prospect Theatre on Monday, February 19th. He will appear in a mystery drama in one act called "Alias Who?" written by Evelyn Blanchard. Two people will be seen in the supporting cast.

FRANK GILLEN IN NEW ACT

Corine Muer, concert singer, and Frank Gillen, popular song composer, have formed a vaudeville partnership and are breaking in their act, "Variety of Songs," in Pittsburgh this week. After several weeks of out-of-town engagements they will appear in local Keith vaudeville.

VAUDEVILLE

COLONIAL

It's a great week for the stage crew here. Nine acts, and every one of them uses its own special setting, most of them "cycs," and one in particular, Howard and Clark, carry enough hangings to do credit to the most gorgeous of musical comedy productions. The stage hands deserve all the credit in the world for their handling of the show on Monday matinee.

With the holiday price scale up, the Colonial did a big matinee business, the orchestra being packed and but few vacant seats upstairs. "The Star-Spangled Banner" started the show, and to observe Lincoln's birthday, his Gettysburg address was recited at the opening of the second half by Charles Moran, of the Paulist Fathers school, the lad handling the famous speech very nicely.

The Great Johnson gave a snappy start to the layout with a routine of contortion stunts, which included aerial and iron-jaw work. Markwell and Gay deuced it, offering mostly dance bits, the girl doing tap-work, and the man acrobatic eccentric bits with an easy, unexertive manner which went over great.

Edward LeRoy Rice's contribution to the old-timer revival, in "The Phenomenal Players," moved along nicely, and worked up to a wonderful hit. The turn is framed well, and the specialties brought out effectively. Maude Detty danced to big results, Paul Hamlin did a song and dance bit nicely, Blanche Newcomb was charming in an impression of her father, Bobby Newcomb; Banks Winters rendered his famous "White Wings," W. H. Thompson had a strong inning with "Maggie," and Maggie Le Clair made them laugh with her Irish bits.

Hall and Dexter stopped the show cold with a pot-pourri of comedy, dancing, singing and instrumental work, all rolled into one offering without one break in the routine, both performers being together on stage from the start to the finish of the act. They have some very clever bits, and handle them well.

Probably the most beautifully staged act in vaudeville is being offered by Howard and Clark with their "Etchings From Life" vehicle, in which they are supported by James J. Morton, Amidia, Tillie and La Rue, Marion Pratt, Betty Lawrence and the Adelaide and Hughes chorus. Most beautiful, not because anything is magnificent or gorgeous, but more because everything is dainty, tasteful, soothing to the eyes, and brought out wonderfully. Except for Howard and Clark and Morton there is little done by those in the cast. These three, however, do enough to carry it over to big results. Morton's announcements are full of laughs, and the singing of Joe Howard as good as ever. Miss Clark is more beautiful every time she appears, and the quality of her voice is always more than pleasing.

Yvette Rugel could have remained in view and sung on indefinitely. Her repertoire is fine, and her voice excellent. She has tone, power, control and a wonderful enunciation. Leo Feiner rendered capable assistance at the piano.

Laura Pierpont is doing a new act, staged in two, in which she is supported by two men. In this offering, as in the last vehicle she did, she appears in several characters, as a "rube," "society" woman and "dope-fiend." It isn't quite as effectively written as the former vehicle, but will serve the purpose of bringing out her talents fairly well.

J. Rosamond Johnson and Company also scored a riot with their musical offering, which ended with some real negro jazz that brought the house down. A woman is now in the act, Eloise Bennett, who has more class and poise than any colored girl we've ever seen in vaudeville. The others in the company include a singer, pianist, drummer (who also dances) and violinist, all of whom do their work well. Mang and Snyder closed with a gymnastic offering of merit. G. J. H.

VAUDEVILLE REVIEWS

PALACE

Many comedy acts on a bill replace with familiar turns. As an added attraction for Monday only, Frank McGlynn gave a "characteristic" portrayal of Abraham Lincoln opening intermission. This let the show out about 5:45.

Raffayette's Dogs gave a fair start to the first half, the dogs being of the more common breeds, doing clever things with a touch of novelty.

In the second spot, Al Espe and Charles Dutton, in "Variety Itself," get into their stride in an act that starts where most of such offerings leave off. After their opening song and dance stuff, and the *piece de resistance*, that of the cannon ball being caught on one of the men's shoulders, they work in "one" again in a hand-balancing and acrobatic affair that was good for several laughs also.

Vaughn Comfort, tenor, with Jimmie Jones at the piano, apparently did well with a good selection of songs. His voice is pleasing, of good quality and his enunciation good.

The vehicle of Mildred Harris (formerly Mrs. Charlie Chaplin) and company, with S. Miller Kent, entitled "Movie Mad," by Edwin Burke, proved to be a well-written comedy equally well executed, with Miss Harris in the role of a banker's daughter, who impersonates a poor country maid in order to get into the movies on her own. The laughs were numerous, both Mr. Kent and Lavine Shannon doing much to get them. Miss Harris has a charming personality, is not without talent, and is of the type that can wear clothes. The offering is a novelty sketch with sufficient merit to make it a good vaudeville atraction exclusive of the name of Miss Harris. Plus the "name" it is that much more of a drawing card, and one that makes good.

One of the best of our vaudeville comediennes is contained in the act of Edna Leedom and Dave Stamper, doing Paul Gerard Smith's "The Encore," a breezy laugh-getter. Miss Leedom's comedy is ever refreshing and her style never misses. In addition to her fun-making qualities she has a good voice that is there in a pinch also. Stamper played a few tunes from his Ziegfeld scores. He has little to do, but makes a good partner for Miss Leedom, who is doing the best work of her career.

The first half was closed by Charles B. Withers and company in his travesty on an old-time melodrama being run off at a small town theatre. Although he has been doing "For Pity's Sake" for some time both here and in England, the offering seems to have lost none of its comedy qualities, and goes over as strong as ever. A few changes here and there, and improvement in Wither's comedy stunts, make the vehicle as pleasing as though it were being seen for the first time.

Following intermission Frank McGlynn, who created the famous role of Abraham Lincoln in Drinkwater's play of that name, gave an interesting little performance as Lincoln delivering some of his most noted speeches, etc., concluding with the Gettysburg address. The portrayal added a little variety to the bill, and being artistically done was received accordingly.

Dave Seed and Ralph Austin in "Things and Stuff" scored as usual with their well-known comedy offering, officially opening the second half.

Pat Rooney, Marion Bent and company in "Rings of Smoke," with Ted and Kathryn Andrews and the Kings of Harmony, held everyone despite the fact that the act runs almost an hour, and registered their usual hit.

Davis and Pelle in an "Equilibristic Marathon" closed the show.

The hour was late but they held in the big audience well. M. H. S.

BROADWAY

Noel Lester & Co., the "Co." consisting of a pleasant little girl, whose duties in the act consisted in putting the crimp in Lester's magic stunts and in being cute, opened the show to a fine start. Lester performs the usual magic feats, mystifying enough until the girl shows how they are done. He has one stunt that he doesn't tip, however, that of lifting a table up by his finger tips, that is a peach. His levitation with the girl, supposed to be suspended in the air, coming out from the wings to see what he is doing, is fine, and his slack-wire work with the ventriloquial bit thrown in puts a fine finish to the act. This act can make good in almost any spot.

Barrett and Freeman gave a good exhibition of song and dance work. The act is really a dancing act, but the two put in just enough comedy to give them a breathing space. The old style barroom is a good piece of business, and their imitations of dancing favorites help to make the act, the fast finish getting the big hand.

Robert Reilly & Co. present a few minutes of Irish romance, interspersed with some fine comedy. The act is clean and sweet, with the brogue not too much overdone and the comedy honors going to the kid, who works hard and deserves the hand he wins. Reilly sings several numbers, and the winsome colleen helps matters along with her looks and dancing. The plot is not strong enough to hurt, but the act is so framed that the plot is a minor consideration. One of the best acts of the Irish type we have seen and vastly improved since it broke in several months ago.

Dolly Kay, breaking in a new act, scored heavily. Miss Kay, looking charming and tastefully gowned, went through a repertoire of published numbers, most of them of the "blue" type, and cleaned up. She has an easy manner of working, the only fault in the act being a tendency, at times, of the orchestra to play over her voice so that she had almost to shout in the pianissimo portions to make herself heard. She opens with "Wet Your Thumb," following with "Seven or Eleven," "Lost—A Wonderful Man" and giving as an encore "You've Got to See Mamma." She throws herself into every number and doesn't miss a trick. A fine worker and a fine act, ranking with the best of its kind.

Ernie Golden and his orchestra, held over for a second week, have changed their setting and some of their routine. They now have a silk drop with curtains in the back which part on a smaller stage. On this, in three of the numbers, are displayed scenes or people intended to enhance the numbers. For "Tomorrow" a portion of "Kentucky Home" is introduced, and a colored boy playing a banjo is seen up stage. During the "Parade of the Wooden Soldiers" a company of painted wooden soldiers is drawn across the stage as if on parade, and during the second chorus of "Homesick" a girl made up as a grandmother is seen as the curtains part. The only fault with these effects is that they are shown too soon and last too long. Otherwise the act is great and gets a big hand. In "The Thief" Golden now uses a white wig as the old composer, while his men don black masks as the thieves.

Howard and Lewis, following Golden, didn't find the going at all hard. They busted right in on them, and from the first slap in the face until the last they did as they pleased and the crowd out front ate it up. This team get a lot of laughs no matter where they work, and they certainly were a hit on Monday.

Frank Sidney & Co., presenting a fine jumping and acrobatic act, Sidney being ably assisted by a girl and a dog, made an acceptable closing act. C. C.

RIVERSIDE

Patria, provoked by the observance of Lincoln's Birthday, permeated the bill at the Riverside last Monday afternoon. During the intermission Sol Bloom, the newly elected Congressman, delivered a brief, laudatory oration in memory of the martyred President, in which he encouraged those who had not reached the pinacle of success to carry on as Lincoln did. Historical records record that the statesman had encountered failure in seven or eight ventures. Instead of weakening, he fought the harder until he had accomplished his goal.

The Lime Trio, male comedy acrobats, gave the show a lively send-off with a routine of acrobatics and contortion stunts that were truly remarkable and in which they managed to inject a semblance of comedy.

Carter and Cornish, unbleached dancers, followed with a speedy routine of dances. They offered two clever doubles, a couple of solos and wound up with one of the fastest dances the reviewer has seen hereabouts in some time.

Mrs. Gene Hughes and Company did nicely in third spot in her comedy classic, "Youth." She essays the role of a modernized grandmother who happens in upon her daughter and granddaughter to find that they are stifling all feminine charms behind antiquated costumes. Grandma injects her pep into the homely establishment, turns the cocoons into radiant butterflies and assists her granddaughter in landing the young man of her choice.

The Wilton Sisters, harmony singers of unusual ability, offered a lively combination of songs and instrumental numbers. They opened in kid costume with "How'd You Like to Be a Kid Again?", offered a violin and piano duet and closed with another popular number.

Gladys Clark and Henry Bergman closed the first half with a delightful comedy, with songs, entitled "Seminary Mary." Bergman essays a traveling salesman who has missed his train and wandered into the prohibitive refuge of a girl's boarding school. Here he meets Mary, who turns out to be a kid sweetheart. When the prim principal discovers them and yells "Dismissal!" Mary laughs and retorts, "No, Marriage!" Sandwiched between the dialogue and action are a number of songs which they put over in great style, topping several of them off with a dance. The act is by far the best vehicle this versatile team have had in a great while.

Irene Franklin, singing comedienne, gave the second section its start with her delightful characterizations and delectable songs. Miss Franklin planted herself with a novelty number, "In the Spotlight." She followed with a lyrical wail of a commuter, "I Want to Go Back," which packed more than one laugh wallop and finally knocked them off their pins with "What Have You Got On You Hip?" "Help! Help! Help!" and "The Waitress From Childs" were among her other comedy gems that brought many rounds of applause, and before she could get away the mob made her revive "Red Head," which received as good a hand as this song ever brought Miss Franklin.

Claude and Marion, a mixed team in which the oversized woman handles the comedy and displays rare versatility, kept the audiences in roars with a routine of nifty nonsense and songs.

Vivienne Segal and Harry Carroll also got over for a huge hit in a repertoire of songs, old and new. Miss Segal was in exceptionally good voice and put her numbers over for a good hand. Carroll chimed in occasionally with a bright number, dueted with his partner in several other and played a medley of his former song successes. Miss Segal incorporated a veritable fashion show in the offering by displaying a gorgeous gown with each song.

Captain H. C. McIntyre and Company closed the show with an artistic exhibition of sensational marksmanship. E. J. B.

VAUDEVILLE

CENTRAL

If a vaudeville bill of this strength could be presented every week to as large a house as occupied the Central Monday afternoon there would be no talk of Shubert Vaudeville finding the going rough. This was the first real vaudeville bill presented at this house this season and the patrons, filling every seat and overflowing into standing room, were not slow in showing their appreciation.

The opening act was the Musical Johnsons, two men who did some fine things with a pair of Xylophones. There is no reason for spelling that with a capital except that these two are capital performers and went over great.

Leonard and Eddie, a pair of colored dancers, came out and tied up the proceedings. This pair work hard and were as warm when they finished as they pretended to be when they started. They have really no comedy in the act but get some laughs out of the way they handle the little talk they use. They have a fine repertoire of steps, but, above all, they are great showmen and sell every step they use.

Bert Baker and Company, seen at this house earlier in the season, had no trouble at all playing a return engagement. Baker and the rest of the cast romped through their hilarious collection of delightful impossibilities and had the house howling. This act has been going the rounds for years but it doesn't need a bit of change, because it is stronger now than the large majority of acts playing the big time that try to get laughs out of material not half as good. Baker, with his happy chuckle, is admirably assisted by others, and they make the most of every opportunity.

Polly Connolly and Percy Wenrich have a pleasing act. Miss Connolly has a good singing voice and works easily while Wenrich, at the piano, gives her splendid accompaniment. At one portion of the act a violinist does some assisting and Miss Connolly later plays the ukelele. The act is well constructed and Wenrich, playing his own compositions, gets over great. The closing, in which Miss Connolly alleges that she fell in love with Wenrich's picture over the counter in the five and ten, is well written and scores heavily.

El Brendel and Flo Burt still have their same laughing Swede act and still go just as big as ever with it. Brendel's trick suit gets a howl when it starts to fall apart and he makes the most of every opportunity for comedy. Miss Burt is good-looking and possesses a fine voice.

Following the intermission came the Futuristic Review. There is really no reason for this title except that the opening costumes are black and white and the scenery the same. The act consists of eight people, four women and four men. Seven of the octette are possessed of fine voices, while the eighth is a woman violinist of no mean ability. They use a repertoire of operatic numbers closing with the sextette from "Lucia." The act went over well.

Joe Towle, working in his usual carefree manner, had no trouble in making them laugh at the right places. His finish was a trifle weak, but he probably knew that he was coming back in a few minutes to assist De Haven and Nice, so that he didn't worry.

De Haven and Nice are doing their well-known "Mulligan and Mulligan" act and it goes as well as ever. Someone in the back of the house evidently wanted to slip the boys the razz early in the act, but no malicious razzing could weigh against the fine performance they gave. Towle, helping them out, grabbed off a good many laughs on his own hook.

Jimmy Hussy, closing the show, held them intact and was a laughing treat. His gags, many of them not so young, go over big, mostly because of his clever delivery, and he uses three numbers for vocal selections that are funny, but not always so clean. "Benny be Yourself," "Barney Google" and "Mighty Lak a Rosenbloom" are all wows. C. C.

81st STREET

Six vaudeville acts, a patriotic feature and the cinema drama, "The World's Applause," combined forces in an unusually good show at this house last Monday night. The patriotic feature was in for the day only in commemoration of the anniversary of the birth of Abraham Lincoln. The feature was conceived and staged by Manager Lewis and portrayed by Arthur Coglizer, who stepped out of his routine as doorman and ticket taker of the theatre to essay the role of Lincoln. A photo of Lincoln was projected from the stereoptican, which faded out and revealed Coglizer as "Honest Abe" deliyering his famous Gettysburg address. The feature took the house by storm and set the mob in good humor for the remaining program.

Margot and Francis set the show section going with an acrobatic novelty, in which the woman of the act duplicated the tumbling and other stunts of her partner, atop stilts. The man also incorporated an element of comedy in everything he attempted which was enhanced further by his grotesque make-up.

Follis and Le Roy, a mixed team, offered a happy blend of songs and dances. They opened with a duet, "What Do You Think of That?" which they finished off with a neat "business" dance that was really worthy of a production. They offered solos and later scored in a tough number that was warmly received.

Sophie Brandt, grand opera prima donna, combined class with an excellent singing voice and scored in a repertoire of popular and operatic numbers. An operatic selection served to plant her with the audience. She followed with "Wonderful Land of Romance" and "Lindy Lou." This was the logical conclusion of the act, but the audience wanted more. She encored with "Wonderful One" and they still held her until she obliged with "Petrouchia" from the Chauve Souris show. If her reception here can be taken as a criterion, Miss Brandt should prove a valuable feature for any high-class bill.

Wellington Cross and Company were as amusing as ever in the comedietta, "Wives." The plot deals with an author who has exposed the duplicity of the modern butterfly wife in his latest novel. A chum bets that if the guests of a dinner party knew his real identity they would turn their backs upon him. There is a wager. The women lionize him and, of course, the friend loses. There is much brighter comedy sprinkled throughout and the portrayal of the leading role is one of the best things Cross has done in some time.

Lewis and Dody followed with their usual merry collection of quips and song. Their song, "Hello, Hello, Hello," bids fair to become another "Mister Gallagher and Mr. Shean" number, so far as vaudeville audiences are concerned. Owing to the length of the bill, they omitted their usual ventriloquial satire. Nevertheless, they got over to a wow without it.

Mammy Jinny and her Georgia Band, which is an offering somewhat similar to that of Aunt Jemima, closed the show with songs and jazzy melodies. E. J. B.

PIANO PLAYERS' CONTEST

BOSTON, Feb. 14.— On Monday next, at the Winthrop Theatre, Winthrop, Mass., the "Entertainers' Club" will, in addition to a special program, have a piano contest, open to the players of Greater Boston.

A large group of pianists will compete, among them being Sid Reinberg, Walter Johnson, Ray Sinatra, Joe Solomon, Phil Claff, "Doc" Cohen, Leo Kahn, Tom Kerr, Sam Liner and others.

MARCUS SHOW GOING WEST

A. B. Marcus reports excellent business through the East for his show, and is enlarging the company for the Western tour.

PALACE
(Chicago)

Karyl Norman, the "Creole Fashion Plate," enters his second week at this house, and is again heading the bill, splitting top honors with Bessie Barriscale. Miss Barriscale was unable to reach here in time to open on Sunday, and made her initial appearance at the Monday matinee. Paul Morton and Naomi Glass, who were finishing a week at the State-Lake Theatre, were brought in to fill for Miss Barriscale. They offered a clever comedy, well staged and presented, containing plenty of good song and dance work, scoring a big hit.

The Andreiff Trio were the openers, offering a dance revue in which some very good acrobatic work was introduced, in addition to some good comedy novelty numbers.

Vincent O'Donnell found the second spot easy to hold and in it went over for a big hit with a routine of songs, delivered in a very good voice.

Morton and Glass followed, and Billy Glason, who was billed to hold the sixth spot, went on fourth. Glason's monologue and his songs found quick favor and he was one of the applause hits of the show.

Jeannette Hackett and Harry Delmar, assisted by four dancing girls in a very prettily staged offering called "The Jewel Box Revue," registered strongly. The dance ability of the principals is very good, and the wardrobe of the act selected with good taste.

Gordon and Forde kept the laughs coming every minute they were on the stage. Gordon's "nut" Hebrew comedy is of a type all his own, and Miss Ford makes a fine foil for him.

The second week of Karyl Norman's stay here proves him to be even more popular than the first. He repeated several numbers which he rendered last week, and added several new ones to it. By way of a surprise bit, Vincent O'Donnell was announced as a "find," who was discovered hanging around the stage-door, and was brought on in female attire.

The Weaver Brothers held down the next-to-closing spot, finding it an easy job to do so with their rube comedy and handsaw playing.

Meehan's Canines closed the show with some work by dogs of various sizes and types, which held interest to the last.
R. E. R.

GARRICK
(Chicago)

"The Whirl of New York" is the Shubert vaudeville attraction for this week, featuring Roy Cummings, Keno and Green and Ann Toddings.

Florence Shubert appeared at a grand piano, and tried hard to entertain in an act called "Personality," but didn't do any too well, owing to the fact that the personality was weak.

The Purcella Brothers drew some laughs with their comedy and quite a big applause with their dance work, which featured their "chain-dance" number, which consisted of their anklès being shackled.

Joe Keno and Rosie Green rank high as laugh-getters and kept the audience amused from the start to the finish of their act. Kyra displayed a lot of herself and a little too much of dancing. Her work is good, but there is too much of it.

Roy Cummings was the hit of the first half. His falls, all over the stage and into the orchestra, resulted in screams. He's a one-man show by himself.

Cummings and Ann Toddings are featured in the revue portion, Miss Toddings has a charming personality and a voice that is very good. Keno and Green also appear in several bits, and Billie Shaw aids Cummings in some numbers. Gene Doyle, a juvenile, does fairly well with a part in the unit portion. R. E. R.

MAJESTIC
(Chicago)

A bill of unusual excellence, with sufficient variety and comedy, as well as two flash offerings.

Larimer and Hudson opened the show with a bicycle act that had many exceptionally good tricks, done with unusual skill.

Ed E. Ford told some funny stories, finishing with some recitations given as encores. His comedy registered easily as he has the correct countenance to deliver such stuff.

Harry L. Cooper and company won many laughs in a comedy sketch in which intoxicated fellows figure, in fun of the burlesque sort.

Jonia and Company were seen in a Hawaiian act, which has exceptionally good individual features, including a steel guitar player and a Hula-Hula dancer.

Tom Powells' "From Broadway to the Bowery" revue, in which four people do singing, dancing and instrumental music with elaborate scenery contributed greatly toward making the show a good one.

Maidie DeLong, "The Base Ball Bug," held down the next to closing spot, doing splendid characterizations of types known to the patrons. She finished with a Swedish girl, which was about the best in her repertoire and gathered many laughs.

Kinkaids' "Echoes of Broadway," a Scotch revue, with seven people, closed the show, proving to be a splendid offering all the way. R. E. R.

NEW ACT FOR RENEE RAYNE

Renee Rayne, prima donna, late of the "Broadway Brevities" and formerly featured with "September Morn," "Vanity Fair," "Melody and Art" and several other attractions, and for two years one of the principal performers with Menlo Moore's act, is having a new act written for her by Vincent Valentini and will open shortly in vaudeville over the Keith time. Miss Rayne, who was featured for some time with the various Ernie Golden Revues, both in Chicago and Baltimore, sings and dances and the act is being built around her personality. Jack Connors is staging the act, which includes a boy pianist and a violinist besides Miss Rayne.

J. J. MURDOCK IN FLORIDA

J. J. Murdock, general manager of the B. F. Keith Vaudeville Exchange, left for Florida on Monday, where he will remain for several weeks. His wife accompanied him. Pat Casey, head of the Casey Agency, and president of the Vaudeville Managers Protective Association, also went with the Murdocks.

TANGUAY ON PAN TIME

Eva Tanguay, the cyclonic comedienne, is "pinch hitting" as a draw star for the Pantages Circuit. Eva is said to be getting the highest salary ever paid an act on this circuit, and, according to reports, is bringing good return on the investment wherever she appears.

ASHLEY FOR VAUDEVILLE

Arthur Ashley, film star, who had been appearing in "The Man Who Came Back," is planning to invade vaudeville in a new comedy skit, "In and Out of the Movies." His supporting company includes Helen Clemment and Otis Spencer.

MORRIS & BERNARD STUDIO OPENS

Sam Morris and Ben Bernard have opened a studio and office at No. 1658 Broadway, where in addition to staging and producing they are conducting a school of acting.

CHARLES ORR SERIOUSLY ILL

Charles Orr, vaudeville actor, is seriously ill with an attack of pneumonia at the Community Hospital.

VAUDEVILLE

PROCTOR'S 23RD STREET
(Last Half)

Six acts of vaudeville and Marshall Neilan's photodrama, "The Stranger's Banquet," comprise the ideal small time bill here.

Margot and Francois opened the vaudeville section with a happy conglomeration of comedy and tumbling. The man handles the comedy and gets over some remarkable somersaults, with his partner duplicating the feats on stilts.

Bob Mills, a one arm piano player and songster, offered a collection of comedy songs that set the mob in a happy humor for the evening. He opened with "Hokey Pokey," followed with "Dizzy Lizzie Brown" and wound up with "My Home Town." Mills cleverly conceals the missing arm until at the very close of his act. Although he lost his arm in the world war, he refrains from making any mention of it and gets over entirely upon his ability as an entertainer, without any element of sympathy influencing the audience.

Gold and Sunshine, a mixed team, have prefaced their song and dance offerings with a novel prologue. The girl is seated in the temple of Billiken, a chinese doll. She converses with the Billiken, making several wishes, which of course are granted and which leads into the ensuing songs and dances of this clever team.

Jack Walsh and Company were another comedy treat of the bill in a tabloid musical comedy, "Little Miss Sunshine." Walsh is a sort of pocket edition of the late William Dooley, and gets over his comedy stuff with punch and pep. A juvenile acts as a good feed for his funmaking proclivities and a quartette of girls are utilized to advantage in the several musical numbers of the piece.

The Alexander Girls, two young women of youthful appearance and nimble limbs, offered a delightful series of dances. Perhaps their best number was an apache dance in which the girls showed several new stunts in this dance and later offered a lively jazz dance that was equally well done.

Yeoman and Lizzie were another comedy treat. Yeoman handles most of the act while Lizzie reposes in supposed slumber at her typewriter desk. Liz is meant to illustrate the modern stenog, who, fagged by the strong demands of metropolitan night life, prefers to do her slumbering at the office. The bit is well worked up and brings a roar when Lizzie comes out of the coma at five o'clock and asks if there is anything else she can do. Yeoman retorts that she can come in earlier in the morning so that she can sleep longer. During Lizzie's siesta Yeoman, who is supposed to be running a news service, gets over some topical chatter that is humorous. E. J. B.

STATE
(Last Half)

Dave Harris and His Band are headlining the bill this week, providing a desirable orchestra novelty act at the close of the vaudeville end of the bill. Harris seems to improve, if anything, and is equally versatile singing, or playing any of the instruments. In addition to himself, there are eight other musicians and a girl who does the prologue and a dance later on. The lighting effects are good and the selections are up-to-date. "Coal Black Mammy" is one of the best numbers done, with "Toot Toot Tootsie Goodbye" and "Hot Lips" following close behind. The bass-violin bit, for which Harris evidently has a soft spot, registered well as usual.

Other acts on the bill supplied sufficient variety. The Anita Diaz Monkey opened the show and gathered many laughs, as the favorite animal performers are bound to do, especially when they are well trained.

In the second spot, The Ledallos, two men, trotted out a variety of acrobatic steps, and, in addition to their dancing, revealed excellent singing voices, their songs being equally well received.

The novelty dance revue of Grazer and Lawler was different, in that the man was an unusual classical and toe dancer, who did many difficult steps as well as ankle work, etc. The girl did the singing, and other style of dancing also. The act is well arranged, with pretty set, lighting effects and pleasing musical score.

Alton and Allen, two men whose "daffydil" style is well known to most vaudeville goers, scored strongly in the next to closing spot. Their make-up is good for a laugh as soon as they put in an appearance. Their songs, of the nonsensical variety, got across in good style, and their dancing, done as a pair of Siamese twins, always stood them in good stead. In fact, their eccentric steps warranted an encore or two.

PROCTOR'S 5TH AVENUE
(Last Half)

An eight act bill, with Frank Farnum and Company repeating as headline attraction, comprised the bill for the last half here. This house is a "tough nut" for the bookers in that it requires a combination of big and small time acts that can be blended into a semblance of a big time show. Once every so often it manages to achieve this estate. The current bill outside of Farnum, Lydia Barry and Joe Browning is a typically small time show.

The Flying Nelsons, an acrobatic trio, opened the bill to a lively gait, with a series of clever gymnastics, most of which is done on an aerial trapeze. Two of the men work straight, while the other effects a comic of the "boob" variety and injects a suggestion of comedy through his clowning and at the same time gets in some clever falls.

Whalen and McShane, youngest of the old timers, followed in a song and dance offering that was woven around reminiscences and in which the dancer gave impressions of Pat Rooney and George Primrose. His partner scored in a ballad and both joined forces in a lively dance double for an exit.

Mack and Lane, a mixed team of dancers, jeopardized whatever chance they may have stood by devoting too much of their running time to mirthless gags that were even too much for this small time audience. Their dancing lifted them for a spell, but their insistence upon scoring as comics sent them off without a hand.

Paul Decker and Company offered a tabloid comedietta, "I Heard," the moral of which is aimed at the inveterate gossip and the untold suffering brought to others by a gossiping tongue. Decker essays the role of a newlywed, who is aiming to curtail this fault in his young wife. His neighbor drops in and seeks his aid in establishing an alibi for his non-appearance at the family hearth the previous night. He wants Decker to say that he had been out with him. The young husband grabs this opportunity to test his wife and her methods of exaggeration. He tells the story to another woman, but explains it as fiction; when this woman and his wife get through with it, it has been elaborated into such a tale that the offending husband is locked out. The ensuing situations gives much opportunity for whatever comedy the piece accomplishes. Though rather talky and draggy at times, its attempt to depart from the beaten path of vaudeville skits is, indeed, commendable.

Lydia Barry won a fair share of laughs in a hodge-podge of songs and clowning. Her principal number was "My Dream of Vaudeville," in which she gave travesties on the routine vaudeville bill, getting in some good comedy.

Frank Farnum and Company, who cleaned up here on their previous appearance several weeks ago, easily duplicated that success Thursday in their snappy song and dance conceit, "Everybody Step."

Joe Browning's grotesque make-up and his comedy entrance set the mob right for his ensuing "Timely Sermon" and comedy songs, and established him one of the hits of the bill.

Boganny's Comedians closed the show with a mixture of comedy, songs and clowning in an entertaining featured that was captioned "School Days." E. J. B.

COLISEUM
(Last Half)

A very well-balanced bill made a decided improvement over the show offered here during the preceding week, and better matinee attendance was also noticeable on Thursday afternoon.

The Three Lordens started the vaudeville proceedings, and in the opening spot took several legitimate curtains. Two men and a pretty girl appear in the offering, which consists mainly of work on the casting bar and trampoline by the men and a neat dance bit by the girl.

The Texas Comedy Four spoiled a good impression they might have otherwise left the audience with, by taking an uncalled for encore. The boys do some very good harmony bits, but like most acts have as yet to learn when to stop and leave them wanting. It wouldn't be a bad idea for them to replace the "Bally-Hoo" number with something newer, as that particular one is of the vintage of a few years back.

Mollie Fuller almost stopped the show with her offering in which she was assisted by Harriet Marlowe and a chap who did a great take-off on Bert Savoy. Most of the latter's wise-cracks were lost on the matinee audience, but undoubtedly will go over great at night. Mollie is lovable, and it was practically impossible to notice her affliction, as no mention is made of it in the offering.

One of the most adorable girls who has ever appeared here came in the person of Marion Weeks, who offered a song cycle, in which she was assisted by a musical director in the pit who also sang. The vehicle features the "Doll" song from the "Tales of Hoffman," slides telling the story of the opera leading up to the song before she does it. If anyone is the type to do the number, it is Miss Weeks.

Victor Moore and Emma Littlefield and Company appeared in their comedy of back-stage. The "props" chap apparently had a bad cold, for most of the lines and bits which he formerly did, were done by another chap, while he appeared in only a few, which did not require much speaking. It is needless to state that the act was the laugh hit of the show.

Paisley Noon and Company closed the show with a song and dance offering. We'd much rather hear the pianist sing than Noon, for the former has a fine voice and only gets an opportunity to display it in a harmony number with Noon, whose forte has always been dancing and he should do more of it. The two girls are full of life and do some very good dancing, but the use of brassieres in the number where they appear in costumes consisting of some flimsy covering above the waist, would be in much better taste. If not those, at least something to cover up what is in plain view of the audience. Imagination is always had by an audience and they should be made to use it. G. J. H.

REGENT
(Last Half)

Victoria & Dupree opened the show at the Regent the last half in an act billed as "A Novel Surprise." The act went over fine, but there was very little of the surprise element about it. The opening, the waltz, could be speeded up to good advantage. The acrobatic work of both the girl and boy are of very high order and the fast finish goes over big.

Marie and Billie Marlowe, in the second spot, presented their Italian immigrant act and got many laughs in spite of the somewhat draggy dialect talk. They are fairly natural and both of them have exceedingly fine voices, putting over semi-classic numbers with ease and keeping in the atmosphere of the act at all times.

Frank McGlynn, telling some incidents from the life of Abraham Lincoln and later making up to play the character in full view of the audience, telling points about the make-up as he goes along, was a decided novelty. McGlynn played the part of the emancipator in Drinkwater's play and looks the part. His offering suffers, however, from lack of finish. At times, when the applause did not come where he expected it, he fumbled his lines, did not seem quite certain of himself and communicated some of this uneasiness to his audience. His finish is very weak, as he does not let the house know, in any way, that his speech has been concluded but walks off on them as if he had forgotten the rest of the address. A decided finish apparent to all would brace the act up and help it wonderfully.

Charles Ahearn and Company present their act of sublime hokum, and the bunch out front ate it up. Ahearn's act is really laughable, and his many mechanical effects and comedy bits are sure fire, especially if there are any children in the house. The two dwarfs are a great asset, and the band is a laugh. The girl dancer is sweet, talented and graceful.

Owen Martin and Joe Greenwald present their act entitled "The Winner" in two scenes. The tout, with his line of race-track patter gets over in great style, and the landlord, making his first bet, handles the comedy naturally and easily. Even if much of the slang is unfamiliar to the audience, it gets over and they are made to understand it by the application.

Shura Rulowa, closing the bill, has a ballet of beauty and excellence. She has surrounded herself with four shapely young girls who know how to dance and with a young man who offers her great assistance. The girls open with a tableau and then go into an Egyptian dance that goes over well. The danseuse does a toe-dance, that is nothing remarkable, which is followed by an oriental, done by three of the girls. The double dance, done by Mlle. Rulowa with the man, acrobatic posturing with throws and whirls, is really very fine and went over big. The back bend done from the man's chest and several other difficult tricks were executed perfectly, and the whole dance was finely routined. The act is prettily set and well staged. C. C.

Jerome and Wilson are rehearsing a new act which they will do over the Loew Circuit.

Bernard Nadell and **Betty Barnicoat** sailed for Honolulu last week to appear there with the Tim Frawley Stock Company, which is offering a repertoire of American plays.

HAMILTON
(Last Half)

A fast, smooth-running show drew plenty of patrons for Thursday night's performance, who secured plenty of satisfaction from the bill. The only act in the way of a "name" on the bill was that of Robert Emmet Keane and Claire Whitney. The rest of the layout was full of entertainment.

The Worden Brothers gave snap to the opening of the show with their acrobatic and Risly work, staged in a novel and effective manner which resulted in more applause for their efforts than the average opening turn receives in any house.

La Vine and Ritz gave a fine account of themselves in the deuce spot with a routine of songs and dances, the latter portion being mainly impersonations. One singing impersonation, called an impression of Creole Fashion Plate should be omitted. Simply because a man gets out before an audience and sings in a falsetto which anyone else can do does not signify that the falsetto is an imitation of Karyl Norman, all the more so because this falsetto is none too good. The other lad has the makings of a good dancer, but has to learn that he'll get better results when he does steps with more finesse. Most of the acrobatic and eccentric steps were fakes and had more artificial "hard-work" to them than real dancing. This might go well in a small time house but is of doubtful value on the two-a-day.

Robert Reilly, with Molly Kennedy and Little Larry, almost stopped the show with one of the neatest and most appealing offerings in vaudeville. Reilly's dance work was quite in contrast with that of the boy in the preceding act. Reilly works easily, doing wonderful taps in a polished swingy manner with an apparent effort. Miss Kennedy also dances neatly, and when it comes to looks and personality, she tops them all. In fact, if one were to pick a girl to represent Ireland for beauty and type, she'd be first choice by an overwhelming majority. Little Larry bubbles over with fun, and makes the audience love him.

Robert Emmet Keane and Claire Whitney, with F. B. Hercome rendering material support, offering "The Gossipy Sex" by Lawrence Gratton, a classic among comedy sketches. Not only is it excellently written, but perfectly handled by the cast.

Lew Brice kept the laughs coming with his comedy bits, among which was an unannounced imitation of his sister Fanny, doing the "Spring" number. Brice also does some fine dance work and could have remained in view much longer than he did.

The Breen Family, offering everything from acrobatics, to juggling, dancing and comedy, closed the show. Nellie, who left the family to join the "Passing Show of 1922" last season, is back in the fold and scores an individual hit with her dance work. G. J. H.

N. V. A. DAY ON APRIL 6

The annual "N. V. A. Day," on which day all theatres in the United States and Canada operated by members of the Vaudeville Managers' Protective Association donate their matinee proceeds to the National Vaudeville Artists, Inc., will be held on April 6th, this year, in custom with holding it on the first Friday in April. A heavy publicity campaign is being prepared for all theatres affiliated with the V. M. P. A. in order to insure large attendances at the matinee on April 6th. Special features and novelties will be arranged for the vaudeville shows throughout the country on that day.

The funds received by the National Vaudeville Artists, Inc., go to the sick and charity and insurance fund, which takes care of ill or needy members and pays $1,000 to the beneficiaries of any deceased member. Over $50,000 is expected to be added to the fund with this year's benefits.

MOULIN ROUGE SHOWS FOR ACTS

Billy Arnold, who writes and stages the girl shows for the Moulin Rouge, New York, is planning to revive several of the former Moulin Rouge successes and offer them in vaudeville as "flash acts." The first of these will be "Cinderella on Broadway," which will go into rehearsal next week. After he has successfully launched this piece, he will direct his attention to "The Society Circus" and "The Revue Intime."

VAUDEVILLE

"FOOLIES OF 1923"

Theatre—*Regent.*
Style—*Comedy revue.*
Time—*Twenty-two minutes.*
Setting—*"One" to full stage (specials).*

"The Foolies of 1923" might just as well be billed "for laughing purposes only." Ed Conrad is responsible for the act, which features Hugh Herbert, himself and Birdie Conrad. Lew Hunting is the other featured member of the cast, which includes two freaks, one being a fat lady and the other a skeleton giant, and a girl.

There is no plot to the "Foolies" and practically no sense to it. But, measured in laughs, it is a tremendous success. It might be called a burlesque on the "Chauve Souris," and then again it might be called a lot of other things. The "Chauve Souris" part comes in with Eddie Conrad, who does a burlesque Balieff before each scene in the revue, announcing them in misplaced and mispronounced English which is good for a scream of laughter before the actual scene is done.

The first scene is "Taking Baby's Picture," in which Hugh Herbert, Birdie Conrad, Lew Hunting and the fat girl as the baby is seen. The next scene is on the street, with the same people, and introduces the giant skeleton at the finish for a riot. "The Tin Types" serves as a song and dance parade for the entire cast with the exception of Ed Conrad. The finale is a hokum Egyptian scene with all present again.

There's no use trying to describe the bits in each scene, for they are too nonsensical and hokumatical to be described. All that need be said is that they are full of laughs from start to finish. The sort of laughs which can be drawn from any audience, big or small time. Preferably big time, for the offering is too funny to be wasted on the three-a-day route.

G. J. H.

JEAN ADAIR AND CO.

Theatre—*Regent.*
Style—*"The Cake-Eaters."*
Time—*Eighteen minutes.*
Setting—*Three (special).*

Tom Barry is responsible for the new playlet which Jean Adair is using for a vehicle, called "The Cake-Eaters," which should serve Miss Adair fully as long as any of her previous offerings, even longer. Miss Adair has always done the most lovable "mother" character in vaudeville, and in this playlet of "cookie-sniffers" and "flapperism" she loses none of the sweetness and charm which have always been her greatest assets.

"The Cake-Eaters" is a tale of a young boy who is about to leave college in order to marry a flapper whom his mother has not met. The mother, anxious to see what sort of a girl her son has selected, goes to an affair with him and insists on not being introduced as his mother in order to get a glimpse of the girl's character when acting naturally. She also meets a boy friend of her son's who begins to make love to her. She meets the fiancé of her son and gives her to understand that she is in love with Billy (the son) also. The flapper tells her that she is only getting married in order to be freer, and be able to have good times. On learning that the elder woman loves Billy and will not give him up, the flapper insults her, and is overheard by her fiancé. Whereupon she receives the grand order of the ozone. Mother and son come to an understanding, after the boy has introduced her as his mother to his friend and the former sweetheart.

The lines are very clever, and the cast all that could be desired. The playlet holds interest from start to finish, and should hold a spot easily on any big time bill.

G. J. H.

NEW ACTS AND REAPPEARANCES

"VIOLIN BEAUTIES"

Theatre—*Proctor's 23rd St.*
Style—*Revue.*
Time—*Fifteen minutes.*
Setting—*Special.*

Five charming violinistes and a girl singer comprise this act. The singer opens the act with a brief introductory. The silken drop lifts and reveals the five violinistes playing a selection behind a scrim. They planted themselves with "When You and I Were Young, Maggie." The singer returns in an old-fashioned costume and puts over "In the Days of Auld Lang Syne," with the violin girls coming in on the chorus. They follow with a selection in jazz tempo, the singer going into a snappy jazz dance. The violinistes stay on for a popular medley that brought them a good hand, later giving way to the singer in a Chinese number, with the musicians augmenting her on the repeat chorus. All are garbed in Chinese costumes. "Yankee Doodle Blues," with the entire sextette working at top speed tempo and the singer doing another fast dance, brings the act to a great finish.

The five girls are musicians of more than passing ability and get over their numbers for a "good sell." What the singer lacks in voice she overshadows with animation and showmanship that gets her over just as well. The offering is a great closing number for the small time bills.

E. J. B.

ALICE & LUCILLE SHELDON

Theatre—*Jefferson.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In "one."*

Sister act doing the usual routine of published songs in an offering suitable for the three-a-day at present. Both have fair voices that blend well and with more work will undoubtedly have better stage presence.

The girls follow each other, opening as a single, and singing the same version of a song about the act being split, and each is waiting for their new partner. The partners failing to put in an appearance the sisters meet and decided to do their old act for the time being.

Subsequently they sang a duet that was fair and followed it with a single, one of the girls singing a ballad at the piano. The second chorus of the ballad brought out the other sister, as an up-to-the-minute rounder who smoked cigarettes and also took a swig out of a pocket flask. The song was about the kind of girls men marry, etc. This latter bit strengthened the number considerably. For a closing song they sang a blues number with one of them strumming on a ukelele. The patter was rather long and not on the style usually sung in the East.

M. H. S.

THE GRACE TWINS

Theatre—*Proctor's 23rd St.*
Style—*Songs.*
Time—*Fifteen minutes.*
Setting—*Special, in "one."*

The girls are harmony singers of good appearance and fairly pleasant singing voices. A chorus of "Birds of a Feather" brings them on in blue satin cloaks. They do a bit of dancing and put over some talk stuff that is framed to plant their next number, "No Wonder You're Lonesome." Upon their return they have discarded the cloaks, revealing pretty evening gowns, and offer "Harmony Baby" and wind up with "Down in Maryland."

The act did well in second spot at this house.

E. J. B.

PROF. EDWARD BAMBERG

Theatre—*Proctor's 23rd St.*
Style—*Novelty.*
Time—*Twelve minutes.*
Setting—*Full.*

This act is done by an entomologist, who features an African beetle, "Syko," which he calls "the insect with a human mind." A lecturer explains that the professor has trained the beetle to a state of intelligence. The professor comes on in a tropical costume and deposits the beetle on a glassy surface containing the letters of the alphabet and numerals ranging from one to ten. The layout reminds one of an enlarged ouija board. The professor then passes into the audience. Any article he touches is spelled upon the board by the beetle. He next affixes a board containing the symbols of the various suits of an ordinary deck of playing cards and has members of the audience select a card. Upon selection the beetle points out the number as well as the suit called for. A number of figures are called for, picked out by the beetle and assembled on a blackboard and then added by the insect. As a final test the insect spells anybody's name in the audience who makes the request.

The novelty of the act will get it by for strong applause on any bill.

E. J. B.

SHURA RULOWA AND CO.

Theatre—*Hamilton.*
Style—*Dancing.*
Time—*Twenty minutes.*
Setting—*Full stage (special).*

Shura Rulowa, we are given to understand, is half of the former combination of the Ruloff-Rulowa ballet act. For her offering Miss Rulowa is supported by four ballet girls and a male dancer. The offering has been attractively staged, and fairly well routined, but will serve at best for a flash in the better small time houses.

The four girls are probably students in some ballet school, and while attractive of face and form, have as yet a good ways to go before acquiring that finesse and polish which is necessary for a big time ballet offering. Rulowa is a very good toe-dancer and also does some fine ballet and Russian work with her male assistant. The musical setting of the act hasn't been arranged with very careful attention and could be vastly improved upon. "Nola," for instance, is a very good number for an orchestra or piano solo, but hardly is effective for a toe-dance. The girls should be rehearsed more carefully.

G. J. H.

EMMA STEPHENS

Theatre—*Proctor's Fifth Ave.*
Style—*Songs.*
Time—*Fifteen minutes.*
Setting—*Special.*

Miss Stephens has voice, animation, personality and a pleasing cycle of songs that should make her a strong favorite on any bill. She comes on in a black evening gown, trimmed with jet spangles, sings a brief introductory, working into her first number, "Prudence Was Prudent." She follows with a ballad, "The Sunrise Reminds Me of You." She accompanies herself on the piano for a fantastic number, "Tick Tock," and brings her offering to a close with "Keep On Smiling."

Miss Stephens had an early position when caught at this house. Nevertheless this did not handicap her in getting over for a genuine hit. At any odds, she deserves better than number two spot.

E. J. B.

LEEDUM AND STAMPER

Theatre—*Coliseum.*
Style—*Comedy.*
Time—*Twenty-four minutes.*
Setting—*One.*

Coral Melnotte, Harry Tighe and John Gardner have been the partners of Edna Leedum during the past two or three seasons. We may have omitted some, but those three will suffice for a "past performances" summary. Of the three, we are of the impression that John Gardner lasted the longest. A summary of the "past performances" of Dave Stamper is unnecessary. There was a week and a half in vaudeville with Helen Groody, but that isn't worth speaking about.

However, the combination of Edna Leedum and Dave Stamper certainly is worth talking about. It will soon be in the class of the best man and woman comedy acts on the circuit—if it lasts. Paul Gerard Smith is responsible for the act, which is billed as "The Encore."

Smith evidently couldn't get a good opening for the act, and figured "get them on stage, and then begin to worry." The opening consists of the old bit, which Janet Martine and Con Conrad did a few years ago, that of the man 'phoning to some one, in this case, Stamper to Ziegfeld, telling him that he'll be over to see him in ten minutes, then discovering the woman entering, and telling the person on the 'phone that he'll be over tomorrow. This gets them on stage, and that's that.

The talk contains a few remarks about Miss Leedum's figure, or rather lack of it, which were used by her in other acts. She appears now in an afternoon frock, loosely constructed, in which she is very attractive. For, figure or no figure, Edna Leedum is a very pretty girl.

Stamper is becoming as good an actor as he is a composer. No one would recognize this confident, assured young man, who reads lines with the ease of a veteran performer, as the scared, amateurish chap who worked with Helen Groody. The answer is simple. Groody and Stamper were both new to vaudeville, and neither could back the other up. Miss Leedum adds confidence to Stamper and the results are very gratifying.

There are some very funny bits in the act. There's no getting away from the fact that Miss Leedum is one of the best natural "nut" comediennes to be seen. And she and Stamper are fitted together like hand and glove.

The one fault with the act is the length of time it runs. Twenty-four minutes are too many for good results. Either the "Dumbbell" bit or some others could be eliminated. Something should, to cut it down. Then it will hold its own on any bill in any spot.

G. J. H.

MME. BRADNA

Theatre—*Jefferson.*
Style—*Circus act.*
Time—*Eight minutes.*
Setting—*Full stage (cycs).*

Assisting Mme. Bradna are two men in clown make-up and a groom for the horses. Animals in the act include two ponies and several dogs. Many pigeons are in the offering, also.

The usual stuff is done, Mme. Bradna opening with a bit of bareback riding, putting one of the ponies through his paces, making the dogs jump through a hoop, and then releasing the pigeons, who flew around before alighting on a small

For the closing bit there was a parade of a wagon, with all hands working dogs, pigeons either riding or following the wagon. Makes a fair circus act for the three-a-day, for it is hardly big or fast enough for the big-time bills.

Mme. Bradna has for years been connected with the big circuses, last year with Ringling Bros.

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WALKING OUT OF SHOWS

The practise of temperamental vaudeville actors, who for some real or fancied grievance refuse to go on the stage of the theatre in which they are billed to play, or walk out during the week, is soon to be put at an end for drastic orders have gone out from the big booking offices that in future any act that leaves the bill is to forfeit the amount of salary he would have drawn for the engagement and the same must be paid before he can work on any house on the circuit again.

The vaudeville actor has long been known to be apt to leave a show for some reason, heedless of the trouble he causes to the management or disappointment to the audience, and the practise has become so general that few bills play during the entire week according to the advertised programme.

Of course, cancellations owing to illness, an accident, a death of a relative or something of like seriousness, often occurs and these cannot be avoided, but the actor who walks out of a bill merely because the spot given him does not suit, the style of act that precedes him, the size of his name in the billing, or other matters of this kind, is showing first of all no consideration for the audience that paid to see him, none to his employers and a positive lack of respect for the profession which he has adopted. Unthinking actors have for a long time stood on corners where theatrical people congregate and boasted of injuring a show by walking out just as the curtain was about to lift on their act.

Matters of this kind are not to be proud of, on the contrary any actor who so far forgot himself to leave a show before his engagement was conpleted should look on the mistake with shame. It is unbusinesslike, foolish and goes a long way to hold the profession up to ridicule. The action of penalizing offenders is a good one and every thinking actor will agree that the practise should be ended at once.

Richard Bishop joined the Leon Brown Stock Company at Woonsocket, R. I., last week.

NEGRO FOLK SONGS

(From the Daily Times)

A church hymn dealing with war is sweeping into popularity in southern negro churches. Maybe it's an old one, born after the Civil War and now resurrected after a long sleep. Anyway, it's timely. And negro congregations are singing (or chanting) it with such vehemence and enthusiasm that it's obvious there's one element of the world's population that's "fed up" on war, regardless of what Europe may be thinking and doing.

The hymn sounds like this:

I'm gonna lay down mah war tools, down by de ribber side,
Down by de ribber side, down by de ribber side.
I'm gonna lay down mah war tools, down by de ribber side,
Ain't a-gonna study war no more.

CHORUS

Study war no mo', study war no mo', study war no mo';
Study war no mo', study war no mo', study —study war no mo'.

Too bad we cannot get Europe singing this hymn.

Negro music, with its seductive rhythm and none-such melody, stands out unique among all other music. It reflects the primeval spirit of the jungle.

The white man, beginning shortly before the war, sank to the jungle state. Probably that is why the white man has been almost deliriously obsessed by jungle-jazz.

Some authorities tell you that jazz is a comparatively new creation, originated in Buenos Aires and New Orleans some 10 years ago. But for 100 per cent jazz, consider this old-time negro slave song:

Old guinea niggah, wid a head full o' knowledge,
Redder go to free school dan any othah college;
Little chunk ash cake, little piece fat an'
De w'ite folks grudge 'im ef he git enough o' dat.
Old Jonah, lak er fool, got as stubborn as er mule,
So de wha-ale made 'im disappeah;
Jonah swope 'is razor out, cut de whale in two,
An' he floated into shore on his ear.

Before it is too late, some one should collect and publish for posterity the best of the negro folk-lore songs.

And while we're on the subject, the psychological condition of a nation is always reflected in the songs its people are singing. Sobering up from the war, we are getting away from a jungle state of mind, so jazz is fading out of popularity.

While the future may be a sealed book, you can get advance information on the "national drift" by watching the kind of music that comes to replace jazz. We may be in for another wave of religious revival. Watch the songs. They'll tell you.

'LADY BUTTERFLY' TIME EXTENDED

The engagement of "Lady Butterfly" at the Globe Theatre has been extended from six to eight weeks, and the musical comedy will remain at that house until March 17. On the following Monday J. M. Anderson's musical comedy, "The Cherry Chair," is scheduled to open. Prior to appearing in New York the new Anderson show will play two weeks out of town beginning March 5.

"IRISH ROSE" TO RUN ALL SUMMER

"Abie's Irish Rose," now playing at the Republic, which has had its ups and downs, found its way into the cut-rate shops and out again, will remain at that Theatre over the Summer, according to Oliver Bailey, lessee of the theatre. The Nichols play has been averaging a gross of $14,000 a week for the past two months.

YVETTE RUGEL FOR GRAND OPERA

Yvette Rugel, prima donna, of the Keith circuit, is sailing for Italy in September of this year. While in Italy she will sing at the La Scala Opera at Milan, one of the most famous opera houses in the world. This probably is the first time in the La Scala's history that an American vaudeville singer has been so honored.

Answers to Queries

Bill.—O. J. Krause was manager of the Pawnee Bill Wild West; W. E. Ferguson, general agent; Chas. Metius, treasurer; Dr. W. H. Moon, surgeon; Heck Quinn, equestrian director; H. C. Wilson, manager of side show; Prof. F. Gregory, bandleader. The headquarters were at Carnegie, Pa.

Symphony.—Franz Kaltenborn conducted a series of orchestral concerts at the Circle Auditorium, New York. He was born in Hamburg, Germany, April 16, 1865.

S. P. C.—"The Judgment of King Solomon" was a four-act biblical drama by Dove Davidson. It was produced at the American Theatre, New York.

Grand.—Sam Bernard, Josie Sadler, Snitz Edwards, Cyril Scott, Edna Wallace Hopper and Daisy Green were among the cast of "The Silver Slipper" when it was produced at the Broadway Theatre, New York.

Rap.—The game was not finished on account of rain.

Billy.—Vesta Tilley made her American debut at Tony Pastor's Theatre, New York, April 16, 1894. She appeared later at Weber and Fields Music Hall on 29th street, New York.

Minstrel.—Charles D. Wilson was treasurer for Primrose and Dockstader's Minstrels, also for Primrose and West's Minstrels.

G. F.—"The Stubbornness of Geraldine" was played by Mary Mannering at the Garrick Theatre, New York.

Direct.—Glen MacDonough wrote the play "Among Those Present," starring Mrs. Sarah Cowell Le Moyne at the Garden Theatre, New York.

M. M.—Madame Rejane toured America under the direction of Liebler & Co.

Hall Caine's "Eternal City" was produced at the Victoria Theatre, New York, November 17, 1902, with Viola Allen, Edward Morgan and Frederic de Belleville among those in the cast.

Bill—"The Black Crook" opened at Niblos Garden, New York, Sept. 12, 1866, and ran until Jan. 4, 1868.

Band—Wm N. Merrick was leader of the band with the Forepaugh-Sells Show in 1889.

TWENTY-FIVE YEARS AGO

Wm. S. Clark was manager of Miner's Bowery Theatre, New York.

Al Reeves changed his show from a Variety Combination to Burlesque, carrying white and colored performers.

Wm. E. Ritchie, the original tramp cyclist, was in England.

Nellie and Lizzie McCoy were with Hoyt's "A Stranger in New York" Co.

James J. Corbett produced his comedy, "The Adventurer," in Peoria, Ill., under direction of Wm. A. Brady. Millie James was in the cast.

Florence Miller died at Baltimore, Md.

"Oh! Susannah" was produced by Charles Frohman at Hoyt's Theatre, New York. Fritz Williams, Josephine Hall and Maggie Fielding were among the cast.

Eddie Giguerre was with Kelly and Mason in "Who Is Who?"

"Way Down East" was produced for the first time in New York at the Manhattan Theatre. The cast included Odell Williams, Sara Stevens, Howard Kyle, Minnie Dupree, George Backus, Felix Haney, Phoebe Davies, Frank Lander, and others. Jos. R. Grismer supervised the production.

Napoleon La Joie was first baseman with the Philadelphia Ball Club.

Feist and Frankenthaler published "She's Waiting for a Letter Day by Day" and "The Story of a Broken Heart," by Tony Stanford.

Rialto Rattles

THIS IS "STUMBLING"

The last time Yvette Rugel played the Palace, in her special material she sang of how "Stumbling" was merely "the Last Rose of Summer," in a different tempo. This week she sings that "Stumbling" is another version of the "Merry Widow" score.

In exchange for the royalty statement received by Zez Confrey for "Stumbling," we would be perfectly willing to let Yvette Rugel call us anything she liked, and even accuse us of stealing music from ten year old Betty Gulick, the Triangle Music Company's protege.

JOKE WAS ON HIM

Vaudeville actor who stole an automobile belonging to a friend, for a joke, was found in a ditch with the joke on him.

NEVER DID ANYTHING ELSE

A Tennessee mountaineer proudly announces that he has lived one hundred and ten years. Bet he never did anything else.

EASY MONEY

While you read this line,
Jackie Coogan makes a dime.

VAUDEVILLE STILL REMAINS

Jess Willard, heavy-weight pugilist, is still waiting around New York for a chance at Dempsey, but with little hope of ever meeting the champ. Willard says that if he can't meet Dempsey he don't know what he can do.

OPERATIC NOTE

"Schubert's Serenade" was not written by Jake or Lee.

WHO'S YOUR FOREMAN?

After reading an error in the eighth edition of the New York Evening Journal, issued on Saturday, February 10th, which caused a rush of men to the newsstands to buy copies of that particular edition, some paying as high as one dollar for a copy, Bill Jerome commented, "The error was purposely made. The Journal wants to beat the Daily News in circulation."

AS A TAD CHARACTER

"Good heavens," said Richard Kean, the dramatic actor, after reading a trade paper's criticism on his Shylock character, which said that he did that character with an accent, "What do they want? Perhaps it should be done with a brogue."

BILL JEROME'S WIRE TO EDDIE FOY

"This is the best staged of all your marriages. Always knew you were a great showman. You made only one mistake, should have had the marriage public and sold the motion picture rights.

ALSO WORRYING ABOUT PAYING IT

Now is the time to revive all gags about the income tax.

MOTTO FOR THE CHORUS

Teach us to outstrip our yesterday by our today.

MORE EXPENSIVE

According to our Webster "finance" is pronounced with the accent on the last syllabe, thus: fi-NANCE. This makes red neckties more expensive.

PLUGGER CASUALTY

Heavy casualties were reported among the orchestra leaders last week. A song plugger admitted that he didn't have a good song in his catalogue. After several leaders had fainted a friend took the plugger in charge. Latest reports from Bloomingdale have the plugger writing a new "mammy" song.

DRAMATIC and MUSICAL

"SUN SHOWERS," FAST DANCING SHOW WITH PLEASING MELODIES

"SUN SHOWERS," a musical comedy in three acts. Words and music by Harry Delf. Produced at the Astor theatre, Monday evening, February 5.

CAST

May Worthy.....Berta Donn
Minnie Silver.....Harriette Lee
Mrs. Thompson.....Claire Grenville
Bobby Brown.....Douglas Stevenson
Jerry Jackson.....Harry Delf
Alice Worthy.....Allyn King
Tommy Dugan.....Tommy Dingle
Mike Rockwell.....Tom O'Hare
*Joseph Green.....Eddie Winthrop
*William Blue.....Mack Wells
*John Black.....William Schutt
*Ralph White.....Jack Kennedy
Pierre, Maitre d'Hotel.....John Boswell
Francois, Louis, Gaston.....Waiters.....Frank Anderson, Lee Houston, George Berlow
Specialty dancers and chorus.

*Members of the Board of Education.

For the first time in many months the Astor holds a legitimate attraction in "Sun Showers," a musical comedy sponsored by Lew Cantor, well known in vaudeville circles. Harry Delf, most recently of vaudeville, is responsible for the libretto and music, as well as most of the comedy of the play, which has a certain freshness in its make-up and many orginal bits characteristic of Delf. The book is nothing to worry about and the music tuneful and pleasing; the chorus is good looking, and a fast dancing team is always ready to jump in with considerable speed when the show threatens to slow up; as far as we can see the only thing lacking is a good voice or two and that can be dispensed with when Cohan-like dancing speed is presented.

The three acts take place in a boarding house, a room in a hotel and back to the boarding house backyard, which was quite an elaborate yard at that. Something about a strike of school teachers, most of whom are living at the boarding house, starts the book of the play off, and later there is a meeting of the board of education and teachers at the hotel room. There are singing waiters who make an excellent quartet, and the board of education shook mean hoofs. Sufficient excuse is found to bring the various characters along at each act. Such as Minnie Silver, the maid with the funny, squeaky voice, played with much success by Harriette Lee. At the boarding house Alice Worthy, in the person of Allyn King, was visiting her sister and at the hotel she was included among the entertainers.

Back at the boarding house the romances that were woven through the show and shattered in parts are mended again, and Delf as Jerry Jackson, a prizefighter, manages to wriggle out of his stock-selling scheme in which he becomes involved in an effort to help the striking school teachers.

Harry Delf's work is familiar to most theatregoers who patronize vaudeville and he has borrowed one or two bits from his former repertoire in doing his comedy. Most of it is new, however, and good for many laughs, for the comedy is not of the cut-and-dried style usually seen in musical comedies. Harriette Lee managed to get the applause also with little effort as the philosophical chamber maid with a nasal, squeaky voice.

A newcomer to musical comedy, Berta Donn, who appeared in vaudeville with Carl Randall a short time ago, proved a surprise in showing genuine versatility. Miss Donn, working opposite Delf most of the time, not only dances but sings well, and has the knack of cleverly putting comedy over.

Sasha Piatov and Lois Natalie must have found the stage at the Astor rather small for presenting their type of classical dances. This excellent team also did a fast acrobatic jazz dance at heart-breaking speed. Tom Dingle, first as a bell-hop and later himself, with his partner, Patsey Delaney, gathered a tremendous hand at the conclusion of their dance specialty. Allyn King, of the "Follies" and Hopwood farce fame, was always attractively gowned and good to look upon, doing very well with the role entrusted to her, which gives her several songs, although she never laid claim to being a prima-donna.

The musical numbers in the show are as clever as they are tuneful. Several have hit possibilities, including the theme song, "Everyone Is Beautiful in Someone's Eyes," "Sun Showers," "How Do You Doodle," and "Worth While Waiting For."

Although Lew Cantor presents the show, the piece was staged by Frederick Stanhope, which is not to the discredit of the piece. Dances and ensemble numbers were put on by Seymour Felix, and additional numbers by Larry Ceballos. At a $2.75 top, and with the advantage of the Astor's location, "Sun Showers" ought to get along very well, for it offers an entertaining evening.

"WILDFLOWER," NEW CASINO SHOW IS TUNEFUL AND GAY

"WILDFLOWER," a musical comedy in three acts, book by Otto Harbach and Oscar Hammerstein 2nd, and music by Herbert Stothart and Vincent Youmans. Presented at the Casino theatre, Wednesday night, February 7.

CAST

Luigi.....Jerome Raley
Gabrielle.....Olin Howland
Gaston La Roche.....Charles Judels
Bianca Benedetto.....Evelyn Cavanagh
Count Alberto.....James Doyle
Guido.....Guy Robertson
Nina Benedetto.....Edith Day
Lucrezia La Roche.....Esther Howard

A new musical comedy, bright as to tunes, clever as to staging, gorgeously costumed, and with dancing galore, "Wildflower" is a piece which will fill the Casino with enthusiastic audiences for weeks to come.

Of its many excellent qualifications for success, its music is perhaps the best. There are tunes galore, bright and clever, catchy as to tempo and well sung.

Next to the music, the dancing is about the best of the excellent display shows along Broadway this year, and that is saying a great deal in these days of dancing musical shows.

David Bennett staged the dances, and in this did about the best work of his career as a Broadway step producer.

The story of "Wildflower" while light, is interesting and holds attention. She is a Miss with a temper hot and active, and who has been given a fortune with the proviso that she live for six months without a single rage outburst. Her attempts to restrain her fiery Italian temperament and win the fortune furnish some good comedy situations and one or two decidedly dramatic.

Edith Day, recently in "Orange Blossoms," a piece in which she did not shine, is about at her best in "Wildflower," and she has one or two songs which will last for a long time on Broadway.

Olin Howland works well with her and supplies some good comedy in bits, too far apart, however. Evelyn Cavanagh dances pleasingly, and Charles Judel, who has all too few opportunities to display his comedy ability, are others in the cast that helped the piece to success.

James Doyle, former partner of Harlan Dixon, does some good acting, but James is best known as a dancer and did by far too little. The chorus is a good one, looks finely, dances well, and best of all, sings well.

"PEER GYNT," GUILD REVIVAL FINELY STAGED AND ACTED

"PEER GYNT," by Henrik Ibsen, translated by William and Charles Archer. Produced by the Theatre Guild, Monday evening, February 5, at the Garrick theatre.

CAST

Peer.....Joseph Schildkraut
Ase.....Louise Closser Hale
Ingrid, the Bride.....Bertha Bread
Mads Moen, the Bridegroom.....William Franklin
Bridegroom's Mother.....Ellen Larned
Pridegroom's Father.....Philip Leigh
Aslak, the Smith.....Stanley G. Wood
Dancers...Albert Carroll, Barbara Kitson
Bride's Father.....Stanley Howlett
Solveig.....Selena Royle
Helga.....Francene Wouters
Old Man of Hegstad.....C. Porter Hall
Herd Girls, Elise Bartlett, Eve Casanova, Helen Sheriden.
The Troll King's Daughter, Helen Westley
The Troll King.....Dudley Digges
The Ugly Brat.....Francene Wouters
Kari, a Farmer's Wife..Armina Marshall
Mr. Cotton.....Stanley G. Wood
Monsieur Ballon.....Albert Carroll
Von Eberkopf.....Edward G. Robinson
Anitra.....Lillebil Ibsen
Begriffenfeldt.....Charles Halton

The much heralded revival of Ibsen's "Peer Gynt," sponsored by the Theatre Guild, was revealed at the Garrick Theatre last Monday evening. The title role, which theatrical history recounts as one of the late Richard Mansfield's best stage portraits, is essayed in the Guild revival by Joseph Schildkraut. The main pastime of the evening was making comparisons between the Peer of Schildkraut to that of the departed Mansfield. Opinions were divided, and the nearest semblance to a decision had it that Schildkraut's performance of the youthful Peer easily surpassed that of Mansfield.

"Peer Gynt" is a dramatic poem that ranges from youth to old age. It is a hodge-podge of childlike folklore and profound philosophy. When it was staged in Ibsen's lifetime, the settings were perforce detailed in the realistic manner of the nineteenth century. The result was dreariness in the long waits between scenes, followed always by disillusionment in the harsh realities of the scene painter.

No more spirited scene of folklife has been staged than Ingrid's wedding, with its warmly beautiful kaleidoscope of peasant finery, its riotous mingling of jollity and dramatic action. The Hall of the King of Trolls was a masterpiece of grim grotesque. The Cairo madhouse reeked with the grim reality of Poe.

The Peer of Schildkraut touched its pinnacle in the earlier scenes. Where Richard Mansfield could only play at the youth and jollity of this riotous scapegrace, he gave us the very thing itself. It is a creation worthy of standing beside his "Liliom."

Louise Closser Hale, Selena Royle, Bertha Broad, Helen Westley and Dudley Digges were among other who finished performances in their respective roles.

FRANK KEENAN PLAY OPENING

Frank Keenan will return to the legitimate stage in a new drama, "Peter Weston," which is to be offered under the joint management of Thomas Wilkes and Sam H. Harris. Keenan, who has been confining his histrionic endeavors to the films for several years, has already appeared in this play on the Pacific Coast and scored sufficiently to warrant its being brought here for a metropolitan showing.

When the Keenan piece is all set Wilkes is planning to make another production, "Climbin'."

BILLIE BURKE FOR LONDON

Negotiations were completed last week between Flo. Ziegfeld, Jr., and Gilbert Miller of the Charles Frohman office to have Billie Burke appear under the latter's management in "Rose Briar" at the St. James Theatre, London, early in May. Miss Burke is to close her engagement at the Empire early in April and will take her entire company to London with her to appear in the Booth Tarkington play.

WANTS SNEEZERS BARRED

CHICAGO, Feb. 12.—Health Commissioner Bundesen advocates the eviction of "persistent coughers and sneezers" from theatres and has advised managers of amusement places of Chicago that that would be a wise action considering the hold pneumonia has on the city.

"MARY THE 3rd," BEST OF RACHEL CROTHERS' PAST OFFERINGS

"MARY THE 3RD," a play in three acts by Rachel Crothers, produced by Lee Shubert in association with Mary Kirkpatrick, at the Thirty-Ninth Street theatre, Monday evening, Feb. 5, 1923.

CAST

Mary the 1st.....Louise Huff
William.....Ben Lyon
Mary the 2d.....Louise Huff
Robert.....Ben Lyon
Richard.....William Hanley
Granny.....May Galyer
Mother.....Beatrice Terry
Mary the 3d.....Louise Huff
Father.....George Howard
Bobby.....Morgan Farley
Lynn.....Ben Lyon
Hal.....William Hanley
Letitia.....Mildred Macleod
Max.....John Alexander
Nora.....Eleanor Montell

Though it is somewhat overpretentious in proportion to its philosophic content, "Mary the 3rd" is the best play that Rachel Crothers has dedicated to the spoken drama. Her "Old Lady 31" contained more entertainment, but this new play is far superior than her other ones which have been seen heretofore.

With an occasional intermission, Miss Crothers has devoted herself to tilting at modern manners, institutions and tendencies. This is most evident when the play begins by threatening to expose the theories of the new generation, then switches suddenly into a blanket attack on marriage and nearly everything connected with it.

Though this is the trend of dialog, Miss Crothers did not seem to prove her case, for as the curtain descends her young lovers are locked in each other's arms.

The first act seems to be the brightest and most interesting portion of the offering, as when, after preliminary scenes that gives glimpses of the courtships of the first and second Mary's, there is revealed a modern home, housing three generations. Here are a number of shrewd and observant lines—a scene in which grandmother, mother, father and daughter are adroitly and amusingly made to reveal their respective viewpoints.

Subsequently the play is always interesting, but dissipates itself somewhat by insisting too strenuously upon its new found theme.

The play as a whole is given a reasonably good performance, with the leading role invested in Louise Huff, who has been concerning herself primarily with the films in the past. She gives a fresh and pleasant performance, despite the fact that she overplays it. May Gayler makes the role of the grandmother amusing. Morgan Farley is an appealing figure as the son. Others who acquit themselves in creditable style are Beatrice Terry, Mildred MacLeod and Ben Lyon.

ABOUT YOU! AND YOU!! AND YOU!!!

Margie Kane joined Hertz's "Jazz Babies" act in Philadelphia last week.

Van Horn and **Inez** will be seen shortly in a new act written by John Hyman.

Adele Yost, of Zaza and Adele, is confined to her home with an attack of pleurisy.

Scotty Weston, dancer, opened with the burlesque stock at the Park Music Hall last week.

Eva Barra, prima donna, is rehearsing a new single act in which she will open shortly in vaudeville.

Ann Sutter, singing comedienne and mimic, has been added to the revue at the Knickerbocker Grill.

Grace Franklin and Company are planning to revive "The Little Blonde Lady" for small time vaudeville.

Irving Yates, vaudeville agent, has been confined to his home for more than a week with an attack of the grip.

Carroll Pierce, colleague to Walter J. Kingsley in dispensing Keith publicity, was ill all last week with la grippe.

Frank Bowen will be featured in a new production act which Hockey and Green will place in rehearsal this week.

Raymond Bond has completed a new three act comedy for Broadway production, the name of which has not been decided on as yet.

Barney Ward has succeeded Hugh Herbert as the lead with Ed and Birdie Conrad's "Foolies of 1923" in vaudeville.

Jeane La Crosse, prima donna, is opening in a new singing act on February 22nd, at the local Keith house in Syracuse, N. Y.

Jack Smith, juvenile, has been added to the cast of the new production act William St. Clair is rehearsing for Loew vaudeville.

L. Boudrant O'Shaughnessy, former press representative for the Equity Players is confined to his home with an attack of the grippe.

Lydia Yeamans Titus is slowly recovering from a fractured rib, sustained while she was taking a scene in "The Hunchback" four weeks ago, at Los Angeles, Cal.

Japonette, impressionistic dancer, is rehearsing a new production act for big time vaudeville. She will have an eight piece orchestra and several others in the production.

Verna Sadler, formerly of Howard and Sadler, has teamed up with Billy Frisch, the song-writer, in a new act by Billy Jerome called "The Composer's Wedding-Belle."

George Rockwell, of Rockwell and Fox, was confined to his rooms in the N. V. A. clubhouse last week with influenza, the act cancelling their Bushwick Theatre engagement because of his illness.

Harold Hoster and the **Darling Twins** will break in a new revuette, "The Three of Us," at an out of town vaudeville house this week. The act will later be seen in the local Proctor Theatres.

Nadja, the Oriental dancer, has closed with "So This Is Paris" and is now being featured in Harry Walker's Revue at the Beaux Arts, Atlantic City. Anna May Bell was also added to the piece last week.

Aunt Dinah and her Georgia Band has been routed over the Keith time.

Carl Carleton, the producer, sailed for London on the *Olympic* on Saturday of last week.

The Barr Twins have been added to the floor show at the Knickerbocker Grill.

Winchell Smith has joined the theatrical colony at Palm Beach. He will find a new play between his holiday.

Florence Verdon, toe dancer, has signed with Gillette and Company, cycling act, now playing the Keith time.

Madeline Spangler and **Alice Lynn** opened at the Kenmore, Albany, this week, where they will remain for five weeks.

Bobby La Salle is now on the Pantages circuit, where he is doing excellently. This is his first tour of that circuit.

Tommy Todd will have the role of the jockey in the forthcoming revival of "Ruled Off," which is being prepared for Independent time.

The Devereaux Sisters, musicians and dancers, joined the Marcus Musical Comedy Company, now playing through the New England territory.

Mildred Holliday, whose dancing created quite a sensation at the Richmond, Richmond, Va., opened at Bongiovanni's, Pittsburgh this week.

Caroline Irwin, of the cast of "Lady Butterfly," is at home recovering from injuries she received through a fall while playing in Providence with the company.

Regal and Moore, who have appeared with Shubert unit vaudeville since its inception opened an engagement on the Pantages Circuit at the Chateau Theatre, Chicago, last Sunday.

Vernon Styles, grand opera and vaudeville singer was married last week to Hester Hoff, a New York miss said to be worth in her own right a million. Styles won her with his voice.

Charles Foy, son of Eddie Foy, underwent an operation for appendicitis in Chicago last week. The operation was successful, but it will keep him out of the act for several weeks.

Frances McGrath, stock actress, who was stricken with double pneumonia two weeks ago, is convalescing. She will rest for several weeks before resuming her stage appearances.

Virginia Fessinger, the **Bush Sisters** and **Earl Miller** have been added to the cast of "Broadway Snapshots," the new Harry Walker revue which opened at Murray's, Philadelphia, last week.

Lillian Ayers Lorenz, dancer, was married this week to Thomas Edwin Maulsby, publicity man. The ceremony was performed by City Clerk Cruise in the Municipal Marriage License Bureau.

F. Ray Comstock, of Comstock and Gest, left last Saturday for a four weeks' sojourn at Palm Beach. Besides Comstock there are more than half a dozen legitimate managers and producers at that resort, including Flo. Ziegfeld, Jr., Lee Shubert, John L. Golden, and Henry W. Savage.

Dorothy Manners has been added to the cast of "The Last Warning" at the Klaw Theatre.

Bernard Sobel replaced L. M. Atkinson, as press agent for "Sun Showers" at the Astor Theatre.

Lew Price is playing some out of town dates breaking in a new act written by Eddie Hayden O'Connor.

Ligon Johnson, general counsel for the International Theatrical Association, is taking a month's vacation at Palm Beach.

John Perkins, formerly assistant manager of the Regent Theatre has been appointed treasurer of the Franklin Theatre.

Michael Mindlin, of Mindlin and Goldreyer is confined to his home in Edgemere, L. I., with a severe attack of the grippe.

Edythe Baker, with "The Dancing Girl" at the Winter Garden has just completed the musical score of a new musical comedy.

Edna Mitchell and Boys, last week played the Columbia, Detroit, Theatre, and now are playing some dates for the Carrell agency.

Mary Warren, prima donna, terminated her engagement at the Rockwell Terrace last week and will open soon with a new act.

George MacFarlane and Walter Preston of the "Springtime of Youth" company, sang at a luncheon given by the local Kiwanis Club Wednesday.

Jack Connors, producer, is confined to his home in New Haven with a severe case of grip, Vincent Valentini handling the office details during his absence.

Arthur Behim, manager of the professional department of Harms, Inc., returned Tuesday from an extensive trip through Canada and some cities in the Middle West.

Eddie Somers, appearing with Pat Rooney in "Rings of Smoke," suffered a nervous collapse, while the act was playing Brooklyn last week, and is confined in a sanitarium.

Georgie Price, Brendel & Burt, Milo?, Nonette, Edythe Baker, Fred Allen, Sally Fields and Winter Garden Girls, Llora Hoffman, Ben Linn, and the **DeKoch Trio** provided the entertainment at the Winter Garden Concert Sunday night.

Ann Mason, leading woman in "The Last Warning," at the Klaw Theatre, was out of the cast early this week, due to being confined to her home with an attack of the grippe. Louise White, general understudy appeared in Miss Mason's role.

Sol Levoy has succeeded Dave Robinson as manager of Proctor's 125th Street Theatre. Levoy had been manager of the Harlem Opera House until early this season, when the theatre was taken over by the Shuberts as a Harlem stand for their unit shows.

Holmes and LaVere, Moran & Mack, Eva Shirley & Band, Mr. and Mrs. Jimmy Barry, Mrs. Rodolph Valentino, Gus Van & Joe Schenck, Six Hassens, Alice Hamilton, the Dunbars and Julius Lenzberg's Harmonists provided the Sunday night concert at the New Amsterdam Theatre.

Mary Dawn opened in her new single on the Fox time last week.

Rouge and Rose opened at Proctor's 58th Street on Monday for a tour of the Keith time.

Gay Young and **Ralph Wonders** are heading the current bill at the Walton Roof, Philadelphia.

Jose Ruben is to be featured in "The Exile," a new play by Sidney Toler, who is appearing in "Kiki."

Jess Martin and the **Dayne Sisters** completed their tour of the West and arrived in New York last week.

Hazel Hickey and **Allen Lee** have been signed to appear in the revival of "The Night Boat," a vaudeville "flash" act.

Paul Demarest visited William Demarest, of Demarest and Collette, last week in New York, coming here from the coast.

Nell Vernon and **Ed Blondell** are rehearsing a new vaudeville act, which will shortly be shown in the local vaudeville houses.

Mae Desmond is appearing as "Topsy" in a stock revival of "Uncle Tom's Cabin," at the Desmond Theatre, Philadelphia, this week.

Earl Steward, manager of the Orpheum Theatre, New Orleans, was married on Feb. 8 to Mrs. Jerre Sundine, a former motion picture actress.

Avery Hopwood is adapting a new French farce, "La Sonnette D'Alarme," by Maurice Hennequin and Romain Coolus, which is to be produced here by Gilbert Miller.

William C. DeMille has written a sketch entitled "1999," in which Miss Dorothea Sadler is starring, supported by Denton Vane and Anna Day, the act at present appearing on the F. F. Proctor time.

Joseph D. Driscoll was awarded the A. Paul Keith Trophy, established by the Boston Athletic Association in honor of the late A. Paul Keith, as a prize for winning the 660 yard dash at the Boston Athletic meet last week.

Emma Haig has been engaged for one of the principal roles in George M. Cohan's new musical comedy, "Rosie O'Grady," which will open in Boston the latter part of April. Meanwhile, Miss Haig will play a few weeks in vaudeville.

Eileen Green, daughter of Green and La Fel, was hostess to Ada Haron, Kathleen Donovan and Natalie Norton, at a party given at the N. V. A., on Saturday, Feb. 10, in honor of her fourteenth birthday. A theatre party followed the dinner at the club.

Al Dupree, of Victoria & Dupree, was injured at the Saturday afternoon performance of the Regent Theatre, and Miss Victoria finished the act alone. He dislocated his leg, but the stage hands rendering him first aid put him in a position where he was able to go on for the night performance.

Frank Farnum and band, the Mosconis, Jane and Katherine Lee and **Franklyn Farnum, Demarest and Collette, Allman and Harvey, Cooper and Ricardo, Joe Browning, Anna Francis and her four Johnnies, Kramer and Griffin, Newhoff and Phelps** and several other Keith artists appeared at a performance given for the benefit of the Manhattan State Hospital at Ward's Island and the Kings Park State Hospital on Long Island, at the Lexington Opera House on Sunday night.

AL JOLSON

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By GUS KAHN, ERNIE ERDMAN and DAN RUSSO

...WON SONG!

...T LEAVES ...MING DOWN

...RICHARD ...OWARD

WONDERFUL MELODY

...HARM...YRIC

A SENSATION WHEREVER SUNG

AL JOLSON'S

BIG SONG HIT

COAL BLACK MAMMY

...EAT HARMONY SONG!

...RNER ...HE WORLD ...O... OWN

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The Swiss Waltz with a Yodel.

MELODY LANE

MUSIC MEN LOSE MONEY THROUGH FAILURE TO COPYRIGHT ABROAD

England's Laws Often Misunderstood and Result is Loss of Sales and Mechanical Royalties—London Firm in Free Offer to Take Care of American Copyrights

Music publishers, newcomers in the field, and others who have not made a careful study of the foreign copyright situation, are losing a good sized revenue from England and other countries through failure to secure legal copyright protection. Through this failure, music men are not only losing royalties from the sale of the published copies but mechanical reproduction records as well.

John Abbot, of the English music house of Francis, Day & Hunter, is now in New York and discussing the situation made the matter clear.

"Many American music men," he said; "believe that by depositing copies of a copyrighted United States musical composition in the British Museum within fourteen days after its publication in the United States, English copyright is secured. That is not true, for while it is necessary to deposit these copies, a display of them for sale in public must also be made at the time." This he stated, is absolutely necessary and the matter is closely watched by a number of mechanical reproducing companies, and if complete protection is not received they after obtaining an American master record proceed to make and sell records of the number, for which they do not have to pay a penny of royalty to publisher or writer. The record business in England and other foreign countries is a big one and the sale of the reproductions of success is large.

A number of American music publishers are under the impression that a copyright in Canada also protects in England and have neglected the English end entirely. This is incorrect, as while a Canadian copyright gives the American publisher protection on the printed copy it does not do anything in the way of providing for the mechanical rights as there is no clause of this nature in Canada's law and in consequence thereof, if an American publication is copyrighted there without the English rules being followed no mechanical royalties can be collected.

Francis, Day & Hunter, in connection with their London office have for years been taking care of the copyright matters for American publishers and will continue to do so. In connection with their publishing business they have a retail store and in addition to filing copies for American publishers in the Museum as provided by law also make the public display required. In the professional papers weekly, they also publish the names of the numbers received and comply with all the legal formalities for the protection of American compositions.

This according to Mr. Abbot is done free of charge, no fee is charged and no title or claim of any sort on the composition is made. The entire matter is handled by the big English house simply with the idea of keeping informed regarding the American music publishers, their various publications and activities.

The service is a very valuable one for American publishers, many of which will doubtless be pleased to learn of plan of the English house.

DELLON-STANLEY INC. STARTS

Harold Dellon and Jack Stanley have formed a new music publishing company known as Dellon-Stanley, Inc., organized under the laws of the State of New York and incorporated for $5,000.

Abner Greenberg, of the Knickerbocker Building, is counsel for the new music house and at present the headquarters will be located in Greenberg's offices. Offices are expected to be opened early next week in the Broadway district.

Dellon was for several years professional manager of Harms, Inc., and Stanley is well known as a song writer. The Dellon-Stanley catalogue at present comprises nine numbers, some of which are going into productions.

HANDLES OLYMPIC RECORDS

The Richmond Supply Corporation is now handling the Olympic phonograph records in addition to its line of sheet music and phonograph accessories.

The disk is manufactured by the Fletcher Company of Long Island City, which pays royalties on the product, which retails at 50 cents. Most of the numbers on the monthly catalogue of the Olympic records will be popular dance hits, with some standard vocal and instrumental numbers. The jobbing house is sole distributor of the Olympic records.

WALTER EASTMAN IN NEW YORK

Walter Eastman, English music man, who for a number of years lived in New York and was manager of the local office of Chappell & Co., the big London music firm, is back in the United States on a short visit.

Eastman now holds an important position in the home office of Chappell & Co.

CHECKING UP RADIO STATIONS

Preparatory to bringing wholesale suits for infringement of copyright, the American Society of Composers, Authors and Publishers is gathering evidence daily, and is checking up on the radio broadcasting stations which are sending out the society's music without a license to do so.

Up to date most of the radio stations have been putting forward the plea that they did not know what the government was going to do since control was placed in the hands of the Secretary of Commerce, and they did not know their exact status.

For the type of radio stations that have been sending out popular music, the White radio bill which was recently passed made no provision and therefore subject to special classification, in regard to their being licensed by the government.

DENIES DESERTING HUSBAND

Mrs. Paul Barnes, widow of Paul Barnes, song writer, arrived from abroad last week and was deeply concerned over published reports that she had deserted her husband after he became blind.

Barnes died in an insane asylum. Mrs. Barnes said she had cared for him in the asylum and before he went there, and that he was buried with her two sons in New Hampshire, not in potter's field, as had been reported.

BERT GRANT PLACES SONGS

Bert Grant, who recently joined the staff of Jack Mills, Inc., has contributed two new songs to the house's catalogue, one of then entitled "Russian-Ova," a piano solo, and the other "Twilight on the Nile," written in collaboration with Jack Frost.

Grant, who was ill, has completely recovered.

SONGWRITERS TRY FILM GAME

With the slump in the sales of the popular lyric songs, writers of the verses have during the past year been put to their wits' end to find some way in which to keep up their incomes.

More than a dozen have slipped out to the Pacific Coast to try their hands at writing comedy captions, and laugh provoking scenes for the movies.

The success of Jean Havez, former song and vaudeville material writer, with the films, Vincent Bryan, another lyric writer and others has sent the lyric writers out to try to duplicate their success. Ballard MacDonald, ballad lyric writer, is doing well at the business, and others that have recently departed for Los Angeles are, Ben Ryan, Murray Roth, Eddie Moran, and Al Piantadosi.

The late Harry Williams, lyric writer, gave up the songwriting business for the films a number of years ago, and despite the fact that he died poor made a lot of money from the pictures. Havez, whose last song hit "Everybody Works But Father," was a big success, gave up songwriting a long time ago and is now making lots of money writing comedy scenes. His income is said to be over $20,000 a year from the films.

One of the big producing firms sent a hurry up call for William Jerome to come to the coast to write but owing to a taxicab accident in which he was severely injured the writer was obliged to refuse.

PRISONER WANTS SONG LYRICS

Jordan S. Murphy, an inmate of Auburn prison, where according to a letter sent by him to a New York actor recently, he is serving a life sentence, has during the period of his incarceration written the melodies of ten songs. He writes that he is confident that they possess genuine merit and would like to hear from some lyric writer who would be willing to send him verses for the melodies. Murphy is a musician and with a piano which the prison officials have allowed in his cell, has written the melodies and piano arrangements.

MORE A. S. C. A. & P. SUITS

The American Society of Composers, Authors and Publishers filed forty-five suits for infringement of copyright last week against various motion picture houses in North Carolina.

The actions were instituted through the society's attorneys, Manning & Manning of Raleigh, N. C., in the Eastern and Western United States District Courts of North Carolina.

REMICK CLOSING STORE

Jerome H. Remick & Co. are closing their Cleveland retail sheet music store. Edward C. Adams, who has general charge of the various Remick stores and music departments in the East, is in charge of the Cleveland store, where he is shipping the stock to other stores, etc.

A Remick music department remains in Cleveland, however, at one of the large department stores.

A. J. STASNY BACK FROM ENGLAND

A. J. Stasny, who has been spending the past two months in England, is back in New York. Stasny, in addition to his New York music business, has an important branch in London.

DONALDSON GOES TO PALM BEACH

Walter Donaldson is leaving this week for Palm Beach, Florida where he will further recuperate from the effects of a recent operation for appendicitis.

MILLS BACK FROM CUBA

E. C. Mills, chairman of the executive board of the Music Publishers Protective Association, returned from a short trip to Cuba, last Tuesday morning.

TICHENER BILL HELD UP

Supporters of the Tichener bill providing for the entrance of the United States into an international copyright alliance, have practically given up all hope of the bill being made a law at the present session of Congress.

The bill was introduced some months ago in the House of Representatives by Congressman Tichener of Kansas, at the request of the Authors' League of America, and subsequently referred to the Committee on Patents. The only drawback to the bill was the opposition of a printers' union which was recently overcome at a conference.

Up to the present time there remains about twelve working days for the lawmakers, who have a great press of international and other important matters, and it is expected that less important matters will be shelved.

RAPEE SIGNS WITH PUBLISHER

Ernos Rapee, musical director of the Capitol Theatre and William Axt, also of the Capitol staff, have signed three year contracts with Richmond-Robbins, Inc., giving it the exclusive right to publish their compositions.

Unusual commercial possibilities are seen in the works of the musical directors by Mr. Robbins who believes that thousands of leaders in many theatres in all parts of the country are interested in the cue and incidental music to go with pictures, etc., which are scored by Rapee and Axt for Capitol pictures, etc.

Special editions to be known as the "Capitol Photoplay Series," will be published by Richmond-Robbins and will be composed of various sorts of picture music.

EX-MUSIC MAN FACES CONTEST

Sol Bloom, former music publisher, who was elected by a plurality of 191 votes in the special election for Representative held on January 30th in the Nineteenth Congressional District, faces a return to the exciting conditions which used to exist in the days when he was a music man.

Walter M. Chandler, who was defeated by Bloom in the election, has gone to Washington to file notice of contest, and charges that fraud and gross irregularities were committed in the district.

SONG PROTECTION IN MEXICO

Arrangements have been completed for the protection of American music publishers' compositions in Mexico by the Music Publishers' Protective Association and Wagner & Levien, leading music publishing house of that country.

The cost of copyrighting a composition in Mexico will be $5 and will become invaluable due to the increasing demand there for American jazz music.

POWERS BACK FROM TRIP

Richard J. Powers, Eastern representative of Sherman, Clay & Co., returned last week from a six weeks' selling trip through the Eastern States in the interest of the three new numbers in the Sherman-Clay catalogues.

NEW JAMES SONG RELEASED

"Carolina Mammy," a new song by Billy James, has just been released by Leo Feist, Inc. It is being featured by a number of vaudeville singers, among them being Aillen Stanley who is scoring a big hit with it.

HARMS GETS BROADWAY SONG

Harms Inc., have taken over from the Broadway Music Corporation a fox-trot ballad entitled "Don't Say Goodbye," by Anatol Friedland.

MILLS BACK FROM COAST

Jack Mills, of Jack Mills, Inc., returned Monday from his six weeks' sales trip to the Pacific Coast cities and other important centers en-route.

BURLESQUE

BURLESQUE TO LEAVE THE PARK

NEW CORP. TO SHOW PICTURES

The Park Music Hall, at Columbus Circle, will at the end of this week abandon its policy of burlesque. The lease of the theatre has been purchased from William Minsky by a new corporation known as the Columbus Circle Producing Company, and beginning next week will show motion pictures in the big theatre. Minsky held a long lease on the house, and is said to have made a good sized profit on the sale.

Burlesque installed in the house by Minsky last August has had a varied career, and the closing on Saturday night marks a continuous run of twenty-five weeks at the house.

When the Minskys, best known as producers of burlesque on the lower east side, took over the house a number of alterations were made, the house refitted and dressed up considerably and a new type of entertainment announced. It was burlesque, however, and with a change of show weekly and a Thursday midnight performance ran along the lines of stock burlesque.

COOPER WILL FILED

The will of James E. Cooper, who died on January 29, of pneumonia, was filed for probate in the Surrogate's Court last week, and directs his estate after all debts are paid, to be divided as follows.

Leah De Bahlul, sister, $25 a month for life; Lucia Cooper, widow, of Riverside Drive, the remainder of his property, she, without bonds being named as executrix.

Mr. Cooper was also known as Isaac E. Cooper, and generally to the burlesque people as "Blutch" Cooper, was 49 years old when he died and had been in the theatrical business for thirty years. He made his entry at Coney Island and then went into vaudeville as a member of the team of Cooper & Stewart, later as Cooper and Reynolds. Subsequently he went into burlesque as a producing manager and owner of many shows on the Columbia wheel.

BILLY WATSON ILL

KANSAS CITY, Mo., Feb. 9.—Billy "Beef Trust" Watson was taken ill during his engagement at the Gayety here, with an inflamed appendix. He was confined to his bed for an entire week, with a temperature of 104 at one time. He lost twelve pounds. Jules Jacobs played Watson's part on a minute's notice and worked through until Saturday night. Prof. Manko attended Watson.

MARIE HILBERT ILL

Marie Hilbert, who retired from the burlesque stage several years ago, is convalescing at Lakewood, N. J., after having gone through a siege of pneumonia. Her husband, Ben Hilbert, is assistant manager of B. F. Keith's Eighty-First Street Theatre.

BECKER GIFT NIGHT AT MINER'S

Irving Becker has announced an "Irving Becker Gift Night" for Feb. 14 at Miner's Bronx Theatre, during the engagement of the "Broadway Flappers." Many valuable presents will be distributed.

HELEN GOULD WITH REED SHOW

Helen Gould was engaged by Harry Rudder to appear with Jack Ried's "Record Breakers," as soubrette. She opened with the show at the Gayety Theatre, Washington, last Monday.

DISMISSAL MOTION DENIED

Justice Leonard A. Giegerich in the Supreme Court, last week denied the motion of attorneys for the Columbia Amusement Company to dismiss the complaint of the American Burlesque Association which sought $500,000 damages, through the allegations, that the defendants had knowledge of booking contracts existing between the American Circuit and various producers and managers, brought about the establishment of the Burlesque Booking Office, and proceeded to provide for bookings which involved violation of contract.

The complaint further charged that the contracts between the American Association and various other parties were to run for thirty-two weeks from August and September, 1921; and that it had lost heavily through disruption of plans due to the activities of the alleged rival agency.

The denial of the motion will compel Leon Laski, attorney for the Columbia Amusement Co., and the officers and directors of the organization, who are also named as defendants, to serve an answer to the complaint on Charles L. Hoffman, attorney for the plaintiff in twenty days.

The American Burlesque Association suspended operations at the end of last season, when I. H. Herk, its president, became head of the Affiliated Theatres Corp., which produced shows on the Shubert vaudeville circuit. Herk at present has withdrawn all of his attractions from the circuit, with some of them filing petitions in bankruptcy after their closing.

BOHEMIAN NIGHTS RESUMED

The Bohemian Night held by the Burlesque Club on Sunday, Feb. 11, was well attended and the entertainment provided by the committee at short notice was voted one of the best up to date. It included Miss Ison, singer, assisted by Miss Gladstone at the piano; Hal Sherman, dancer; Doris Leon, prima donna; Charles Wesson, dancer; Misses Bernard and Dean in a sister act; Sid Gold, who sang "My Gal Sal"; Lew Kelly and Chas. Wesson in Bedtime Follies; Miss Coover, character singer; and a one act drama, entitled "Fakes," with Meyer Harris, Alice Edwards, Frankie Hunter and Charles Wesson in the cast. Another Bohemian Night is announced for Feb. 18 and the big Circus Night is slated for Wednesday, Feb. 21.

MUTUAL SHOW CAST CHANGES

Several changes were made in the casts of Mutual Circuit attractions this week. Louis Redelsheimer, of the Burlesque Booking Office, engaged Tom Anderson to replace Jack Carlson with "Smiles and Kisses"; Ruby Wallace to replace Mary Grenier with "The French Models," and Jack Carlson to take the place of Bert Goodman with "Jingle Bells."

BIG GAME FILM A SENSATION

"Hunting Big Game in Africa," which is the feature film at the Lyric Theatre, is said by motion picture people to be the biggest motion picture sensation and money getter on Broadway since "The Birth of a Nation." This picture has been at the Lyric Theatre since Jan. 8th and from that time has played to capacity.

WILL ROEHM ILL

Will Roehm, of the booking firm of Roehm and Richards, was laid low with a severe attack of the grippe last week and has been confined to his home. Although there was slight improvement in his condition early this week, he has not passed the danger point.

ZOTTARELLI RETURNS

Al Zottarelli, assistant treasurer of the Columbia, returned from his vacation Monday and is now assistant to Walter Geaves, the treasurer.

TWO THEATRES OFF MUTUAL CIRCUIT

TWO SHOWS ALSO DROPPED

With the elimination of two theatres last week and the dropping of two shows on Saturday night, the Mutual Burlesque Circuit will have been cut down to twenty-two weeks with a similar number of shows playing them and in that way eliminating any layoff or "wildcatting" for the attractions.

The theatres which closed last Saturday are the Park Theatre, Utica, and the Plaza Theatre, Springfield, Mass., which are operated by Goldstein Brothers. These houses of late have not been doing enough business to warrant the owners guaranteeing the shows a specified amount for appearing in them, so the owners notified the circuit that they would close them, as far as burlesque is concerned, for the season.

At the same time the Goldstein Brothers informed the Mutual officials they were withdrawing their houses, the heads of the circuit decided that Frank Damsel's "Pace Makers," and Mike Kelly's "Runaway Girls," were not up to the standard the organization desired them to be and no endeavor having been made to bring them up to the requirements decreed that these two shows would close their season on the circuit next Saturday night. The Damsel show will conclude its season at the Gaiety Theatre, Brooklyn, while the Kelly attraction will conclude its tour at the Garden Theatre, Buffalo.

Dave Kraus, president of the circuit, stated that every opportunity was afforded these producers to bring their show up to the standard required by the circuit, but that nothing was done to improve them. He declared that the producers would be given an opportunity to get their shows into proper condition and that if this were done they would be reinstated on the circuit. He said it was hardly likely that they would do this as the season was almost completed and they might not consider it worth while to make radical changes at this time.

CLARK IS CLUB PRESIDENT

A special meeting was held by the Burlesque Club Sunday afternoon, Feb. 11. Bobby Clark was appointed President for the meeting and it was subsequently voted that he act in that capacity for the remainder of the term, which will end next June. A resolution was passed, that a fitting memorial be prepared, to be presented to the family of the late James E. Cooper and a committee was appointed for that purpose. The Committee on The Circus Night, as well as the Club House Committee reported progress.

Another special meeting will be held next Sunday afternoon.

MALHERBE HAS A BOY

SAN FRANCISCO, Cal., Feb. 9.—A seven pound boy arrived at the home of Mr. and Mrs. Ed P. Malherbe in this city. Mr. and Mrs. Malherbe but recently returned from Honolulu. Mrs. Mallherbe was formerly May Alberta, a member of the Bon Ton Company on the Columbia Circuit a few years ago. Both mother and baby are doing fine.

NEW NAMES FOR MUTUAL SHOWS

The "Monte Carlo" Girls will change their title to The Rosy Posy Girls after this week. The Playmates show will be billed as the "Girls From the Follies."

"BEAUTY REVUE," COOPER SHOW IS FAST AND CLEAN

Jimmy Cooper and his "Beauty Revue" not alone took Broadway by storm Monday afternoon, but made a packed house at the Columbia laugh and applause continuously. Cooper has staged a corking good show, although it is carried out very much on the same lines as the show he had on the American Circuit the past two seasons.

Cooper, to our way of thinking, is one of our best straight men, but that alone does not cover it. Combined with this he is a great showman. The manner in which he works and sells his show is far away from anyone in burlesque today. He starts where Al Reeves left off years ago when that show owner was in his heyday. Cooper is there when the scenes are on, injecting speed and likewise when the numbers are on. In fact it is Cooper all the time.

Not alone did he bring over his show from the other circuit, but he has almost the same cast as last season, the exception being Eddie Fox, one woman and a dancing team. He also has a colored jazz band.

The comedy is in the hands of Eddie Fox and Fred Harper. Fox has cleaned up considerably since we saw him last. He has discarded the rubber tip on his nose and the dirty make-up, using but a little red on the nose and a light tramp make-up. He is wearing better clothes and has gotten away from the old misfit suit. Fox is very funny in this show; in fact we like him better than in the past few seasons. He is a dancer and a clever tumbler as well.

Harper is a particularly amusing English tramp comedian, assisting considerably with the comedy. His slow and odd style of working is very good. Harper is a great dancer and stopped the show with acrobatic dancing specialty early in the show.

Shapely and pretty Betty Burroughs shines in the soubrette role. Miss Burroughs is a very attractive blonde with a most pleasing personality. This young lady has several fast numbers which she put over exceptionally well. She appeared in tights on numerous occasions, displaying well formed limbs. Her costumes are beautiful.

Ruth Osborne in the prima donna role won favor. Miss Osborne seems to go over better on this circuit than when we saw her at the Star last year. Her voice is good and she rendered her numbers very well. Her costumes are striking and attractive.

Betty Delmonte in the ingenue role does very nicely. Miss Delmonte is a pretty girl and the dresses she wears have been selected with care. She appears in a few scenes and does very nicly. Her numbers are well done.

Lew Duthers and George Murphy covered themselves with glory with their dancing, and they did plenty of it.

Cooper has his usual fast and good looking chorus and has them on their toes all the time. They are a good looking lot and well formed and prettily costumed.

Cooper has a fine production and dandy light effects.

He has his same opening and it went over great. His style of working is what puts this opening over. Why this fellow steps out on the stage and stops a number before it is half over and gets away with it, bawls the chorus out for not working right and starts them all over again. He is the only one who can or tries to get away with this kind of business, and does it.

He has his "Fakir" bit and puts it over assisted by the comedians and the lady principals in great shape.

Murray and Duthers cleaned up in several dancing acts. These two boys are corking good hoofers, and the audience appreciated their work.

Harper, in his acrobatic dance, just about stopped the show; he sure showed them something Monday.

Lydia Harris in one put over a singing specialty in a most clever fashion. She opened with "Homesick," her second number "My Buddy," both going over great. She closed with "While I'm Crying for You," and won a big hand. The applause this little lady won she was entitled to, as her style of singing and putting a number over is very unusual.

The Gonzell White and her "Jazzers of Real Jazz," a big colored act of seven men and three women, in their specialty entertained in full stage. They play a lot of jazz music, dance, sing and one works comedy. The act was well liked and went over big.

Cooper has a corking good burlesque show; it is full of pep and action and a fine entertainment. It is one of the speediest shows that has been at the Columbia this season.

SID.

B. F. Keith's — RIVERSIDE — Now

ORPHEUM, Next Week Feb. 19—ROYAL, Feb. 26—BROADWAY, March 5—KEITH'S, BOSTON, March 12—ALBEE, PROVIDENCE, March 19—KEITH'S, LOWELL, March 26—ALHAMBRA, April 2.

CLAUD & MARION

"STILL ARGUING!" Direction E. K. NADEL, PAT CASEY AGENCY

MINNIE ALLEN, ANNIE KENT & CO.

Theatre—*Proctor's Fifty-eighth Street.*
Style—*Comedy skit.*
Time—*Fifteen minutes.*
Setting—*Special.*

This is a comedy of reminiscences called "Why Cry," the authorship of which is credited to Miss Kent. Both have been veteran choristers that have lent their charms to divers "turkey shows." Miss Kent, who is the comic of the act, drops in on her pal to find that fortune has been exceedingly kind. While it has smiled at Miss Allen, it has not even given Miss Kent a ripple.

Their subsequent talk of old times is punctuated with an abundance of wit and some clever clowning by Miss Kent. The phone is kept buzzing with admirers of Miss Allen, beseeching her for permission to lavish costly gifts upon her. This gives both Annie and the audience an idea that Minnie has turned "gold-digger," but at the climax she lets everybody into the secret. The little patch of land Annie persuaded her to buy out of her scant savings has developed into valuable oil properties. She is going to share it all with her pal. Just before the curtain she yells "I'm the Oil Queen," with Miss Kent retaliating with "Then I must be the oil can."

The act is put over a lively gait with both working like trojans to plant their laughs and making them count for full value. Early in the proceedings, Miss Kent put over a comedy song that was a "wow."

The act should be a great feature for the small time. E. J. B.

MARTIN AND GREENWALD

Theatre—*Proctor's Fifth Ave.*
Style—*Comedy skit.*
Time—*Fifteen minutes.*
Setting—*Special.*

These two men have woven a sidewalk conversation act into a production, thus making their talk stuff sell for additional value. One works as a "hebe" comic and the other as a race-track tout. They come together in front of the "hebe's" tenement on the East Side. The tout learns that the "hebe" has "ten grand" reposing in his pocket and he immediately sets out to separate him from the roll by influencing him to bet on a sure-fire tip on a horse. The scene changes to the race-track. Both indulge in some bright cross-fire. The tout manages to steer his prey onto a bad horse. He makes a deal with the "bookie" to take the bet and they'll split the profits. The horse runs second, but the winner is later disqualified and the "boob" gets the money. When the wise gent tries to "mootch" a cut in the winnings he is elected to the air, which again goes to prove that the lobster is the wise guy after all.

The act is put over in a speedy tempo and has much to recommend it for novelty and genuine comedy value. It is a strong feature for small time and could also hold its own in an early spot on the big time bills. E. J. B.

NEW ACTS

PARAMOUNT FOUR

Style—*Songs.*
Time—*Fifteen minutes.*
Setting—*In one.*

A male quartette, working in tux, offering a pleasing variety of songs, dances and instrumental numbers.

The boys are all neat appearing and have fairly good voices. They open with "We Can't Keep Away From Old Broadway," follow with a clever "business" dance and play a zobo solo on their cane handles. They return to harmonize "A Picture Without a Frame." The baritone follows with a solo, with the others coming in on the chorus. One of the boys steps out with a fast eccentric, getting in some clever ankle and scissors steps. All join forces in an instrumental number, utilizing three banjos and a guitar. They close with a yodeling number that takes them off to good applause.

The act can do well in an early spot on any small time bill. E. J. B.

RUSSELL AND MARTONI

Theatre—*Coliseum.*
Style—*Instrumental.*
Time—*Twelve minutes.*
Setting—*One.*

There are times, during the Russell and Martoni offering, that one can't help but think of the Phil Baker and Ben Bernie combination of several years ago. The Russell and Martoni offering is also a violin and accordion duo, and are also two very neat-appearing boys. As far as comedy goes, these two chaps omit that entirely, and perhaps it's just as well that they do. Their work on the instruments is very good, most of their numbers being of the popular published repertory, and effectively arranged. At this house they almost stopped the show in the second spot when reviewed. They'll do more than nicely on a big time bill in an early spot. G. J. H.

RUSSELL AND HAYES

Theatre—*Hamilton.*
Style—*Acrobatic.*
Time—*Eight minutes.*
Setting—*In one.*

These two men were spotted second at this house, although they do an acrobatic routine and followed an acrobatic offering. The work consists of gymnastic and tumbling stunts, all of which are very well done and some exceptionally good stunts are offered in the routine. They keep up a running line of chatter all the way through the act, which at times tends to become boresome. They could easily omit some of the talk for one or two of the stunts. The acrobatic work is good enough to place them for a closing act, preferably, in any big time house. G. J. H.

GREY AND YOUNG

Theatre—*Regent.*
Style—*Comedy.*
Time—*Thirteen minutes.*
Setting—*In one.*

Roger Grey, of musical comedy fame, tired of trying to make actresses out of chorus girls, has at last taken a partner who is a fine little comedienne and the results speak for themselves. Grey, as a traffic cop, enters into conversation with a young lady from the bucolic regions who has come to the city to get married, having sent a picture to her fiance. She naively confesses that she sent a picture of Mary Pickford but signed her name so it was all right. There is a good deal of familiar comedy handled in a novel manner and several bits that are brand new. "I Love Flowers" is funny but not in the vaudeville mood, the business putting it over. Grey has a good line when, as the girl exits showing her leg, he says, "You can't tempt me, my weakness is liquor." His "Reincarnation" song is good, but again, it is not the best thing for a vaudeville audience. The double dance finish is great and puts the act over for a fine hand at the end. The act should have very little trouble in finding work and should prove a good attraction. C. C.

THOMPSON AND COVAN

Theatre—*Jefferson.*
Style—*Dancing.*
Time—10 *Minutes.*
Setting—*In "one."*

A colored team with an excellent assortment of soft shoe buck and wing, and eccentric steps, that will be suitable for big time presentation with a little more work.

They open as a double, with buck and wing dancing, and follow it with another on the same order. These steps included a little bit of everything done by the dancers of the past and present, plus a few steps of their own. Doing their eccentric stuff they alternated with each other until each bit got across, and the act at the finish was a decided hit. S.

most of it being original. For an encore they included a few words, one saying his stuff was going to be "lighning" and the other anouncing his stunt would bring on the storm which was a bit of eccentric dancing.

Both sell their stuff well and go through with the routine unspoiled as yet. Their music is late material, some of it being from the show "Eliza," which also helps. M. H. S.

KEENE AND WILLIAMS

Theatre—*Proctor's Fifty-eighth Street.*
Style—*Comedy skit.*
Time—*Fifteen minutes.*
Setting—*In "one" and "two."*

The same ingredients that formed the basic plot of Marie Dressler's musical success, "Tillie's Nightmare," are doing a like service for this "two" act, which is called "A Roadside Flirtation."

The woman of the act carries off comedy honors as a misfit country girl type, whose awkwardness and affected bashfulness makes her an excellent foil for the man who does a city chap.

At the outset we find the bucolic Juliet creating a piece of personal adornment from a knitting yarn and yarning about the wild time she had at the movies the night before. Her father is heard off stage calling her to bring in the wood.

We next find her face to face with the slick city feller. There is some lively cross-fire, most of which is of semi-suggestive nature, but which tickled the audience. Small time audiences seem to eat this "blue" stuff up. After much clowning there is a proposal. She is hurrying off to make ready for the elopement when there is a flash-out. At the ensuing illumination we find her cuddled on a bench, where she has been reposing in slumber. Her near romance was no more a reality than was Tillie's.

The woman gives an excellent characterization of the "boob" type of country girl, while the man fills in nicely in a role that is more or less that of a feeder for his partner. E. J. B.

W. A. BRADY, JR., ON RADIO

William A. Brady, Jr., who has been managing "The World We Live In" at the 44th Street theatre, stepped into a breach last Saturday night and substituted for his father by making a speech on "Conditions in the American Theatre," over the radio in Newark.

Wichita, Kans., Crawford Theatre

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VAUDEVILLE BILLS For Next Week

B. F. KEITH BOOKING EXCHANGE
Week of February 19, 1923

NEW YORK CITY

Palace—Howard & Clark Revue—Eva Shirley & Band—Lydell & Macy—Bob Albright & Co.—The Duttons—Kellum & O'Dare.

Riverside—Rupert Ingalese—Markel & Gay—Ona Munson—Fanny Brice—Marga Waldron—Walsh & Ellis—Craig Campbell—Olive & Opt.

81st Street—The Cansinos—Grace Valentine & Co.—B. C. Hilliam & Co.—Laura Pierpont & Co. —Ruby Royce—Van Cleve & Pete.

Alhambra—Patricola & Townes—Lillian Shaw—Holmes & Lavere—Juliet—Jimmy Lucas—Seed & Austin—Weber & Ridnor—Boreo.

Royal—Wellington Cross & Co.—Dolly & Os—Frank Farnum & Band—Lonesome Manor—Combe & Nevins—Leedum & Stamper.

Broadway—Hallen & Day—Pinto & Boyle—Laura Pierpont & Co.—Joe Browning.

Jefferson (First Half)—Dave Roth—Emma Haig & Co.—Venita Gould. (Second Half)—Long Tack Sam.

Franklin (First Half)—Johnny Burke—Creations. (Second Half)—Follis & Le Roy—Besser & Irwin.

Regent (First Half)—Follis & Le Roy—Moran & Mack—Harry Stoddard & Band. (Second Half) —Texas Four—Creations.

Fordham (First Half)—Besser & Irwin—Long Tack Sam. (Second Half)—Gretta Ardine & Co.

Coliseum (First Half)—Gus Edwards' Revue. (Second Half)—Sargent & Marvin—Eddie Nelson.

Hamilton (First Half)—Eddie Nelson—Lewis & Dody. (Second Half)—Vardell Bros.—Venita Gould—Emma Haig & Co.

Colonial—Gordon & Rica—Show Off—Rae Ellnore Ball—Marino & Martin—Robbie Gordone.

23rd Street (First Half)—Leipsig—Holland & Oden—Kavanaugh & Everett. (Second Half)—Emma Earl & Co.—Libonati—Mack & Lane.

125th Street (First Half)—Valdo, Mears & Valdo—Ergotti & Herman—Scott & Christy—Morris & Shaw. (Second Half)—Dance Varieties—Henshaw & Avery—Selbini & Alberts—Leipsig—Holland & Oden.

BROOKLYN, N. Y.

Orpheum—Lime Trio—Clayton & Edwards—Mollie Fuller & Co.—The Son Dodgers—Claude & Marion—Bob Anderson & Pony.

Bushwick—The Le Roy Bros.—Irene Franklin—Cahill & Romaine—Clark & Bergman—Wilton Sisters—Alice Hamilton—La Toy's Models.

Rivera (First Half)—Texas Four—Myers & Hannaford—Gretta Ardine & Co. (Second Half)—Dave Roth.

Flatbush—Frank J. Sidney & Co.—Cecilia Weston & Co.—Franklin, Ardell & Co.—Demarest & Collette.

Far Rockaway (Second Half)—Moran & Mack—Johnny Burke.

BALTIMORE, MD.

Maryland—Juan Reyes—Hegedus Sisters—R. & W. Roberts—Will Mahoney—DeLyle, Alda & Co.

BOSTON, MASS.

Keith's—The Rooneys—Rafayette's Dogs—Leavitt & Lockwood—Duncan Sisters—Moore & Freed —Madeline Collins—Barclay & Chain—Fifty Miles from Broadway—Carleton & Bellew.

BUFFALO, N. Y.

Shea's—Danoise Sisters—Ann Gray—Harriet Rompel & Co.—Ernie Ball—Ibach's Band—Mme. Herman.

CINCINNATI, OHIO

Keith's—Jack Joyce—Edna Aug & Co.—The Saytons—The Storm.

CLEVELAND, OHIO

Palace—Loyal's Dogs—Rae & Emma Dean—Senator Ford.

105th St.—Rae & Emma Dean—Maker & Redford—Chief Capolican—Tom Smith—Harry Burns & Co.

COLUMBUS, OHIO

Keith's—Mac Soveregn—Glad Moffat—Bert Levy —Powers & Wallace—Shaw & Lee—Bronson & Edwards.

DETROIT, MICH.

Temple—Awkward Age—Walters & Walters—Murray & Oakland—Lillian Leitzel—Fenton & Fields—Kerr & Weston—Patricola—The Briants.

ELIZABETH, N. J.

Proctor's (First Half)—Selbini & Alberts—Libonati—Hampton & Blake. (Second Half)—Jans & Whalen—Greenwood Kiddies.

ERIE, PA.

Colonial—Beban & Mack—Jones & Jones—The Intruder—Artistic Treat.

GRAND RAPIDS, MICH.

Empress—Harry Morer—Wyeth & Wynn—The Weak Spot—Irving Fisher—The Hartwells.

HAMILTON, ONT.

Alexander & Elmore—Bowers, Walters & Crocker.

INDIANAPOLIS, IND.

Keith's—Paul Sydell—Jos. Hiska—Gordon & Ford—Eight Blue Demons.

LOWELL, MASS.

Keith's—Hawthorne & Cook—McLoughlin & Evans—Home Town Follies—Betty Donn—Alanson —Kovacs & Goldner.

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MONTREAL, CAN.

(Feb. 18)—Sampsel & Leonhard—Danny Dugan & Co.—Joe Rolley & Co.—Melva Sisters—Brooks & Morgan—Great Howard.

Princess—The Ruetters—Rule & O'Brien—Schichtl's Manikins—Elizabeth Brice—Doris Humphries & Co.—Joe Cook—Alexanders & Smith.

PHILADELPHIA, PA.

Keith's—Trixie Friganza—Gus Fowler—Joe Roberts—Howard's Ponies—Ten Eyck & Welly—Four Camerons—Julia Arthur & Co.

PITTSBURGH, PA.

Davis'—Three Whirlwinds—Rockwell & Fox—Four Yellerons—Deagon & Mack—Lydell & Faut.

PORTLAND, ME.

Keith's—Mercedes—Four Runaways—Frank Wilson—Mel Klee—Musical Geralds—Mario & Ann Clarke.

PROVIDENCE, R. I.

E. Albee—Beege & Kupee—Ben Bernie & Band —Olsen & Jonson—Mrs. Gene Hughes & Co.—Mr. & Mrs. J. Barry—Lee & Cranston.

ROCHESTER, N. Y.

Keith's—Canova—Dooley & Storey—Anderson & Burt—Brown Sisters—Brown & Whitaker—Sheldon, Ballantyne & Heft—Belle Baker—Orborne Trio.

SYRACUSE, N. Y.

Keith's—Homer Romaine—Florence Brady—Harrison Dakin Co.—Harry Jolson—Grace Ruff & Co.—Yost & Glady.

TOLEDO, OHIO

Keith's—Autumn Trio—Wm. Ebs & Co.—Hymack—Al. and Fannie Stedman—Jos. K. Watson —Ted Lorraine.

TORONTO, ONT.

Shea's—Daly & Berlew—Miller & Bradford—Redmond & Wells—Sophie Tucker—Wells, Virginia & West—Kay, Hamlin & Kay.

WASHINGTON, D. C.

Keith's—Davis & Pelle—Pat Rooney Revue—Millership & Gerard—Elinore & Williams—Herbert Clifton—Darling Twins—Four Hillis.

WHITE PLAINS, N. Y.

Lynn (Second Half)—When Love Is Young—Kavanaugh & Everett.

ORPHEUM CIRCUIT
Week of February 18, 1923

CHICAGO, ILL.

Palace—Van & Schenk—V. & E. Stanton—Bailey & Cowan—Jane Connelly—Moody & Duncan.

State Lake—Mrs. Sidney Drew—Al K. Hall—Crafts & Haley—Rath Bros.—Galetti & Tokin—Platov & Natalie—Bernard & Garry.

DENVER, COLO.

Orpheum—Eddie Leonard—Hallen & Russell—Scanlon, Deno & Scanlon—Middleton & Spellmeyer —Quixy Four—Herberts.

DES MOINES, IA.

Orpheum—Les Gellis—Eric Zardo—J. B. Hymer —Burke & Durkin—Flirtation—Dooley & Sales—La Mont Trio—Lou Tellegen—Les Kellors.

KANSAS CITY, MO.

Main Street—Three Weber Girls—Lambert & Fish—Frankie Kelsey—Great Lester—De Marcos & Band.

Orpheum—Neal Abel—Conlin & Glass—Perone & Oliver—Vadie & Gygi—McKay & Ardine—Juggling Nelsons—Vera Gordon.

LOS ANGELES, CAL.

Orpheum—Doree's Operalogue—Ethel Parker—Hurst & Vogt—Jack La Vier—Valand Gamble—Berzac's Circus—Frances Wms. Varnesi—Mrs. Irene Castle.

Hill Street—Wilfred Clark—Collier & De Wald —Bert Fitzgibbon—Eddie Miller—Visser & Co.—Corinne Tilton.

MEMPHIS, TENN.

Orpheum—Henry Santry—Franklin Charles—Billy Glason—Jack Norton—Seymours—Selbini & Grovini.

MILWAUKEE, WIS.

Palace—Bessie Barriscale—Around the Corner—Billy Arlington—Barrett & Cuneen—Gellis—D. D. H.—Emma Carus.

MINNEAPOLIS, MINN.

Hennepin—Cummins & White—Wright & Dietrich—Bill Robinson—Roscoe Ails—Bevan & Flint—DeWitt Burns & T.—Parlor, Bedroom & Bath.

NEW ORLEANS, LA.

Orpheum—Hyams & McIntyre—Flashes—York & King—Juggleland—Bessie Clifford—Smith & Strong —Fisher & Gilmore.

OAKLAND, CAL.

Orpheum—Harry Langdon—Seattle Harmony Kings—Johnson & Baker—Fries & Wilson—Milt Collins—Farnell & Florence.

OMAHA, NEB.

Orpheum—Elly—Frank Ward—Letter Writer—Clara Howard—Pauline—Alma Neilson—Signor Friscoe.

PORTLAND, ORE.

Orpheum—Alan, Rogers & Alan—Bert Howard—"Marry Me"—Max & Moritz—Carlisle & Lamal—Aerial Valentines—Eddie Borden & Dryer—Josephine Amoros.

SACRAMENTO AND FRESNO

Orpheum—Stars of Yesterday—Harry Holman—Zelaya—Donegan & Steger—Zeida Bros.—Peres & Marguerite—Milt. Collins.

ST. LOUIS, MO.

Orpheum—Williams & Wolfus—Creole Fashion Plate—Vincent O'Donnell—Bronson & Baldwin—Haller & Brice—Dance Creations—Weaver & Weaver—Meehan's Dogs.

ST. PAUL, MINN.

Orpheum—Fred Hughes—Pearson, New & Pearson—Alma Neilson—Theodore Roberts—Royal Gascoignes—Wylie & Hartman—Adelaide Bell—Valentine Vox.

SAN FRANCISCO, CAL.

Orpheum—Wm. Faversham—Davis & Darnell—Carl Francis—Jack Osterman—Lucas & Ines—Love Sisters.

Golden Gate—Marc McDermott—M. & P. Miller —Crystal Bennett—Bobby Henshaw—B. J. Moore.

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SEATTLE, WASH.

Orpheum—Jessie Busley—Edwin George—Whitfield & Ireland—Gautier's Bricklayers—Dugal & Leary—Steppe & O'Neil.

SIOUX CITY, IOWA

Orpheum—Three White Kuhns—Tints & Tones —Wylie & Hartman—Florenis—C. & F. Usher—Clara Howard—Seamon Conrad—Karl Emmy's Pets—Flanagan & Morrison—Walter C. Kelly—Prodteering.

VANCOUVER, B. C.

Orpheum—Julian Eltinge—Coogan & Casey—Rudel & Dunigan—Charlie Wilson—Richard Kean —Lloyd Nevado—Mignonette Kokin.

WINNIPEG, MAN.

Orpheum—Houdini—Jack Benny—Rath Bros.—Byal & Early—Rian Michehn Tryillo—Gibson & Connelli.

PANTAGES CIRCUIT
Week of February 19, 1923

MINNEAPOLIS, MINN.

(To Come)—

ST. PAUL

Togo—Davis & McCoy—Twenty Minutes in Chinatown—Finley & Hill—Willie Bros.—Chapins.

WINNIPEG, MAN.

Bob La Salle Co.—Joe Jackson—Equilla Bros.—Lewis & Norton—Chick Supreme—Ross & Roma.

REGINA AND SASKATOON

Schepp's Circus—Caveman Love—Harvard, Holt & K.—Hope Vernon—Dewey & Rogers.

TRAVEL

Foxworth & Francis—Five Janseys—Morin Sisters—Chas. Howard & Co.—Tony & George—Ada Earle Lewis.

SPOKANE, WASH.

Sheik's Favorite—Zintour Bros.—Harry Bloom—Man Hunt.

SEATTLE, WASH.

Little Cinderella—Rial & Lindstrom—Rogers, Roy & Rogers—Virginia Bell—Morrissey & Young.

VANCOUVER, B. C.

Eva Tanguay—La Dora & Beckman—Grace & Eddie Parks—Oklahoma Four—Bert Walton.

TACOMA, WASH.

The Lavellas—Three Is a Crowd—Ford & Trilly —Stephen & Hollister—Vardon & Perry—Belleclaire Bros.

PORTLAND, ORE.

San Diego Trio—White & Barry—Harry Hines —Hannefords—Maude Leona.

TRAVEL

The Lunars—Vallecita Leopards—Sherman, Van & Hyman—Ruth Budd—Philbrick & De Voe—Major Rhodes.

SAN FRANCISCO, CAL.

Kate Wiley—Betty & Lou Hart—Storey & Clark —Noodles Fagan—Josie Heather & Co.—Palo & Pelet.

OAKLAND, CAL.

Rinaldo Bros.—L. Burkhart Co.—Pierce & Goff —Ketner & Reaney—Thalero.

LOS ANGELES, CAL.

Bobby Lehman—Ward & Dooley—Norton Melnotte—Jack Goldie—Seven Algerians—Barnes & Hamilton.

SAN DIEGO, CAL.

The Gladiators—Wilson & Addie—El Cota—McFarland Sisters—Walter Brower—Choy Ling Foo.

LONG BEACH, CAL.

Nelson's Catland—Jan Rubini—Western & Kline —Bits & Pieces—Dave Thursby.

SALT LAKE CITY, UTAH

Penman & Lillian—Exposition Four—Howard & Jean Chase—Rowland & Meehan—Cheyenne Days.

OGDEN, UTAH

Arnold & Florence—Ryan & Ryan—Jewell & Rita—Miss Nobody—Harry Tighe—Haverman's Animals.

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AND on the Street—you want your complexion pleasing, yet it's hard to keep your skin clear and clean when constantly using make-up. Wherever you're playing, begin tonight—do it the natural way.

Friedrichs ORIGINAL
Lemon Cleansing Cream
In the Special Professional Package for Fussy Folks

A secret formula of richest Oil of Lemon and pure, natural cleansers. This better cream penetrates the pores easily and quickly, takes out grease and dirt, nourishes tissues and keeps your skin velvety soft. Try this "sure-fire hit" with stage folks.

If not sold where you are playing, pin a dollar bill to this coupon and mail now.

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Dept. C-3 Philadelphia
I enclose $1.00. Send me your "Fussy Folks" Package of Friedrichs Lemon Cleansing Cream—enough for a whole month's use.
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Theatre or Hotel.....
Town..... State.....

DENVER, COLO.

Leach Wallin Trio—Kaufman & Lillian—Charnyoff—Morgan & Gray—Cecil Cunningham—Byron Bros.

CHICAGO KEITH OFFICE
Week of February 19, 1923

CINCINNATI

Palace—Musical Hunters—Bender & Armstrong —Fred Lindsay Co.—North & Halladay—"Comebacks"—Ramsdell & Deyo.

CLEVELAND

Hippodrome—Roaber & Muffs—Eddy & Wynn—Bobby Jaxon Co.—Hickman Bros.—Mrs. Eva Fay.

CRAWFORDSVILLE, IND.

Strand—Brown & Lavelle—Koban Japs.

DETROIT, MICH.

La Salle Garden—Eary & Eary—Bob Murphy—Rounder of Broadway—Ben Nee One—Ned Nestor Co. (Second Half)—Bessie Browning—Carl Rosini —Bissett & Scott.

DAYTON, O.

Keith's—Beaumont Sisters—Bessie Browning—Bissett & Scott—Roy La Pearl—Ankar Trio—Taylor & Bobbe. (Second Half)—Creedon & Davis—Four Aces—Liletta Co.—Rovy La Rocca—Harry Kahne Co.

FT. WAYNE, IND.

Palace—C. Gerard & Co.—Duval & Symons—Bernivici Bros.—Collins & Hill. (Second Half)—Eary & Eary—Ben Nee One—Kelso & Demonde—Roy La Pearl.

INDIANAPOLIS, IND.

Palace—Bartram & Saxton—Miller & Frear—Billy Beard—Lopez & Orchestra—Chas. Rogers Co. —Romanos Sisters—Newport, Stirk & Parker.

KOKOMO, IND.

Strand—Dallas Walker—Jada Trio—Around the Map—McGoode Lanze Co. (Second Half)—Downey & Claridge—Olive & Mack.

LANSING, MICH.

Regent—Humberto Bros.—Caits Bros.—"Let's Go"—Burnum—Brown & Lavelle. (Second Half) —Weiser & Reiser—Gene & Mignon—Grace Ayer & Bro.—Eddie Hill—Niobe.

(*Continued on page 26*)

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CIRCUS

SHRINE CIRCUS BROKE RECORDS

The Detroit Shrine Circus broke all records this year. The big crowds that attended the Circus at the Armory were more than pleased with the program. The papers gave the Circus a wonderful send off, saying that never in the history of Shrinedom did the Moslem Temple give such a wonderful performance and congratulated Frank Wirth of Wirth, Blumenfield Co., who put on the Show. May Wirth and Co. with Phil. registered big, Seigrist-Silbon Troupe, Hill's Comedy Circus, Raymond and Maison, Flying Rodgers, Flying Shaws, Cha Hai Chinese Wonder Troupe, Seven International Troupe and Spader Johnson himself and troupe of Clowns which included Tom and Everette Hart, Kid Kennard, Paul Jerome, Frank McStay, and Herman Joseph, all came in for a big share of applause. The Circus opened Feb. 5 and will continue for two weeks.

FLANNIGAN IN HOSPITAL

Freddie Flannigan, the armless wonder, signed for the coming season with the Walter L. Main Circus Side Show, was taken to the Bellevue Hospital, New York, last week. Freddie has an infected toe and fearing blood poison the head surgeon of the hospital took charge of the case as if anything serious was to happen to one of Freddie's feet he would be left practically helpless. From last reports the foot is now out of danger and Freddie will be able to leave the hospital shortly.

EX-CIRCUS RIDER FOUND DEAD

ALBANY, Feb. 12.—Miss Alice Saunders, said to be a former bareback rider of the Sells-Floto Circus, where she appeared under the name of Alice Arnoldy, was found dead last Wednesday morning at a boarding house in this city.

Miss Saunders, who was 54 years old, has lived in Albany for the past five years and never discussed her past. Up to recently she was always well supplied with money. Death was due to pneumonia.

ROBINSON CIR. PLANS UNDECIDED

It has not as yet been decided as to whether the Yankee Robinson Circus will take the road this coming season. This Circus was purchased by the Muggivan-Ballard-Bowers interests a couple of years ago and has not been on the road since. Consequently with the combining of the John Robinson Circus with the Gollmar Bros. Circus, there will only be three circuses under the Muggivan-Ballard-Bowers Co. instead of four as heretofore."

F. J. FRINK ILL

F. J. Frink, general agent of the Walter L. Main Circus, caught quite a severe cold at Winter quarters where he was looking after the details of getting the show ready for the coming season, while Gov. Downie was enjoying a short vacation. Mr. Frink reports that he is all right again and that he is busy routing the show.

WESTERN SHOW IN SAN DIEGO

Great Western Dog and Pony Show left winter quarters Jan. 29 making its first run to San Diego, Cal., and are engaged to play the Orange Show at San Bernandino from Feb. 16 to 26.

HAGENBECK-WALLACE OPENING

The Hagenbeck-Wallace Circus will open this coming season at Louisville, Ky., Saturday, April 28. This circus features both trained wild animals and circus combined, and will introduce in both departments many novel acts.

MAIN AGENT IN NEW YORK

F. J. Frink, general agent of the Walter L. Main Circus, is in New York for a few days on business for his show.

SELLS-FLOTO CIRCUS

Contrary to all reports the Sells-Floto Circus will again, this coming season, go out on forty cars and not as a sixty or sixty-five car Circus, as been heralded about. The Sells-Floto will feature the Big Opening Spectacle "A Night In Persia," which will be put on with many novelties, and new wardrobe and will surpass anything ever attempted in this line. The Circus will open the season at the Coliseum, Chicago, Ill., April 7 to 22, inclusive.

ACTOR HELD AS "BOOTLEGGER"

Cecil Clovelly, an actor appearing with John Barrymore in "Hamlet," was arrested last Tuesday, with two others, on a charge of "bootlegging." The trio were arrested by Federal Agent John McGivney, who alleges that the actor sold him a flask of liquor and took him to an uptown pharmacy and introduced him to the clerk. McGivney further alleges he later purchased two cases of bonded liquor and immediately placed Clovelly and his companions under arrest.

BIG BANNER ORDER

One of the largest orders for Show Banner Paintings has been placed by Evans and Gordon for their several shows, with the United States Tent and Awning Co., Chicago. The order calls for five hundred and forty banners, each one a different subject. Previous to this order the above firm have placed orders with the same firm for eighteen hundred banners.

ROBINSON AND GOLLMAR COMBINE

The John Robinson Circus and the Gollmar Bros. Circus will be combined this coming season under title of the John Robinson Circus and will feature both trained wild animals and circus acts. Combining the two shows will enable them to put on a program of all feature acts. The Circus will open the coming season at Marion, Ind., Saturday, April 21.

McCLOSKEY IN NEW YORK

H. W. McCloskey of Los Angeles, Cal., connected with In-door Expositions is now in New York on business. Mr. McCloskey is well known among the White Tops having been connected with the Sells-Floto Circus for several seasons.

CUMMINGS IN OIL BUSINESS

Col. Fred T. Cummings, who formerly conducted his own Wild West Show and was known among the Indians as La-Ko-Ta, is now interested in extensive oil operations in California, making his home in Los Angeles.

INDOOR CIRCUS AT NEW LONDON

The Polack Indoor Circus opened an engagement last Saturday at New London, Conn., with the following staff, F. Percy Morency, manager, Geo. W. Johnson, concession manager, Charles Lawrence and Joe Marx, concession superintendents.

FROST ON HIS OWN

Joe Frost, the Whistle King, the past few seasons with the Hagenbeck-Wallace Circus, will this coming season work independent, having purchased a motor truck and will make the celebrations in the east.

SELLS-FLOTO AGENT IN NEW YORK

Ed. Warner, general agent of the Sells-Floto Circus is in New York for a few days and will look after his business in the nearby cities before returning west.

THOMPSON SIGNS WITH MAIN

Thos. Thompson, husband of Bird Millman, has signed with the Walter L. Main Circus as inside ticket seller.

OUTDOOR EXPOSITIONS

MILLER BROS. SHOW OPENS

PENSACOLA, Fla., Feb. 12.—The Miller Bros. Shows opened February 7, at the Pensacola Mardi Gras celebration, the show stretching over five blocks of city streets, and comprising more than twenty attractions and riding devices, and 75 concessions.

Among the shows in the Miller Bros. line-up are Webb's Circus Side Show, which includes twenty different pits. The features in the Webb show range from the "Electric Girl," fat children, small animals and various other pits.

Next in line were Bristol's Ponies and Goats and Mrs. Bristol managing the show and Prof. Bristol putting on the show with Doc Bowels as ticket seller and announcer. The freak animal show was next under the management of Wm. McLish; Physco, a mechanical figure that does everything asked of it, and in success a motordrome with several riders, a mechanical show, Dickinson's trained animals, Young Dickinson's Snake Farm, merry-go-round and Ferris wheel, a minstrel show under the management of John B. Davis, who has twenty-four performers, and other features.

Among the concessions are: T. A. Stevens, with twenty different concessions; Joe Tuckersey, Doc Meyers, Wm. Kohler, Mrs. Morris Miller and others who have from one to four concessions.

The whole show is unusually well lighted with thousands of electric lights, giving it a beautiful appearance at night. There are no girl shows of any kind and no stores with the shows, which is believed by Miller brothers to be the main reason why they are able to repeat at any town they have played in the past. The executive staff consists of Maurice Miller, Jr., president; Morris Miller, manager; Frank Marshall, business manager; Jack Oliver, general representative: Edgar Turner and Jack Mashburn, special agents. The show management has signed contracts with many fair secretaries who attended the show from different parts of Georgia, Mississippi and Alabama, and the Miller shows will appear at the fair at dates to be announced later.

BRUNEN SLAYER INSANE

Charles M. Powell, confessed slayer of "Honest John" Brunen, circus man, who was shot to death at his home in Riverside, N. J., last year, has been adjudged insane. Powell had been sentenced to from twenty to thirty years for his participation in the murder, escaping the death penalty by assisting the prosecution in convicting Harry C. Mohr, alleged instigator of the murder.

Powell was removed from the State Prison at Trenton to the New Jersey State Hospital for the Insane.

FAIR TRADING CO. IN NEW OFFICES

The Fair Trading Co., Max Goodwin manager, are now located in their new home 309 Sixth avenue, New York, where they have one of the finest display rooms and offices found in their line and it is one of the concessioner and showmen's head quarters, Wallace and Udoiwitz Dreamland Shows and Fink's Expositions Shows making it their office, besides several concessioners.

CONKLIN IN NEW YORK

J. W. Conklin, son of the late well known showman Jim Conklin, accompanied by his mother has just arrived in New York from Los Angeles, Cal., coming east by the way of New Orleans, Hot Springs, Cincinnati and Pittsburg. Mr. Conklin plays the Canadian territory with his brother and expects to again be in that territory this coming season.

BERGEN BOOKS TWO SHOWS

Frank Bergen has booked his two shows, "Monkey Speedway" and "Ten-in-One," and his Whip and Aeroplane Swings on the Matthew J. Riley Shows.

PENNA. FAIR ASSOCIATION MEETS

The Pennsylvania State Association of County Fairs held their annual meeting at the Hotel Lorraine, Feb. 7 and 8, in Philadelphia, Pa. The following exposition people were present: George Dobyns and Al. Holstein, of the George Dobyns Shows; Robert A. (Whitey) Josselyn, of the Greater Sheesley Shows; Matthew J. Riley, of the Matthew J. Riley Shows; Sam Mechanic, of the Keystone Exhibition Shows; W. C. (Bill) Marcus, of the Brown and Dyer Shows; Harry Bentham and C. A. (Whitey) Turnquist, of the Bernardi Shows; Frank Wirth, of Wirth Blumenfield Fair Booking Association, who received quite a large contract for Free Acts for the several fairs. No definite contract for Exposition Shows to play the several fairs were made.

FINK SHOWS BOOKED

Fink Exposition Shows Inc., Louis Fink Manager, are booking several good spots for the coming season and Mr. Fink says that the territory so far visited by him looks very prosperous and he looks forward to a very good season. The show opens Saturday, April 21, in New Jersey.

JOSSELYN IN WEST

Robert A. (Whitey) Josselyn, general agent of the Greater Sheesley Shows, was in New York for a few days and was called west on some important business. Mr. Josselyn has not as yet decided as to whether the show will play the east this coming season.

LEE SHOW BOOKED

Victor Lee will have the Ten-in-One Show with Hoss-Levine Shows this coming season. Mr. Lee left New York last week for Cleveland, Ohio, where he will be connected with some indoor engagements before the opening of the Hoss-Levine Shows.

MEYERHOFF GETS BERNARDI SHOWS

Henry Meyerhoff, of New York, has purchased the Bernardi Shows, formerly the Francis Feari Shows, from Walter Keown, Esq., counsel for the estate of Mary Bernardi. The show is in Winter quarters at the Fair Grounds, Petersburg, Va.

WORLD AT HOME SHOWS

I. J. Polack, manager of the World At Home Shows, reports the following Fairs booked by his agent, M. B. Golden: Staunton, Va.; Ronceverte, W. Va.; Covington, Va.; Danville, Va. Eleven Fairs will be booked by Mr. Golden on his trip South.

KIRKPATRICK IN NEW YORK

E. J. Kirkpatrick, of Chicago, has just returned to the States after being in London for some time looking after his foreign enterprises. After a short stay in New York City, he will return to Chicago and later return to his London office.

MARCUS ROUTING SHOW

W. C. (Bill) Marcus, general agent of the Brown & Dyer Shows, was in New York on business and made quite a few of the nearby cities. He will give his route of fairs shortly and they will appear in these columns.

EXPOSITION SHOWS

Great Western Dog and Pony Show—San Bernardino, Cal.
Johnny J. Jones Exposition Shows (Fair)—Orlando, Fla., Feb. 12 to 17.
Miller Bros. Shows—Selma, Ala., Feb. 12 to 17.
C. R. Leggette Shows—Lafayette, La., Feb. 12 to 17.

$1,000.00 REWARD

To Concession Operators, Wheelmen, Stock and Grind Stores. For particulars address P. O. Box 197, Malta, O.

CANADIAN - AMERICAN - GREATER - SHOWS

EXTRA—NOTICE—NOTICE—NOTICE—NOTICE—NOTICE—EXTRA! I have 30 weeks booked. Best auspices. Opens April 16. Want Shows. Hawaiian, Freak Animal, Platform, Mechanical, Wax Show, Rides, Merry Go-round, Ferris Wheel booked. Want Seaplane. Whip Concessions, Palmistry or any other up-to-date concessions open. You will make more money with me than ever before. My No. 1 Show is all booked. This ad. is for my No. 2 Show. My contract gets you into Canada. I have the money spots. Contract at once. Write VICTOR I. MEISS, Manager Promoter, Room 55, Younge Street Arcade Bldg., Toronto, Canada. I have the money spots, backed with 27 years' experience.

DALE UP ON DEPORTATION CASE

James Dale, English actor in "Loyalties," now playing at the Gaiety Theatre, is the second stage Englishman to face deportation proceedings this season, and on Saturday morning, with his attorney, Nathan Burkan, was at the immigration station on Ellis Island, where for over two hours he was questioned by Special Inspector McIntosh. Dale's trouble is due to the fact that Ada Gladys Powell, an English girl, some two months ago arrived in this country, and after she had made some admissions regarding the reasons for her arrival and the receipt of a cable from her mother, was deported.

The girl admitted that she came here intending to meet Dale, who paid her passage. Dale was then informed that if he also did not go back to England deportation proceedings would follow. He remained in this city and the arraignment followed. He was ordered to show cause why he should not be deported on the ground of "having imported or attempted to import to the United States a young woman for an objectionable purpose."

Dale is married and his wife is now living in England.

At the examination he denied everything which Miss Powell had said, the paying of her passage to this country and the confession of a love affair.

The testimony will be forwarded to Washington where officials will finally rule on the case.

Pat Somerset, who appeared with Edith May in the production, "Orange Blossom," also has a deportation case pending against him. The matter is up before officials for decision.

KELLARD TO DO "JEKYL AND HYDE"

John E. Kellard, who for a number of years has been appearing with repertoire companies he headed, returned last Friday from England. He announced that within three weeks he would present in a Broadway theatre "The Strange Case of Dr. Jekyl and Mr. Hyde," which had been rearranged and rewritten by Cyril Maude, the English actor-playwright, and himself. Kellard says this will be the first rearrangement of the play in twenty-five years. Mrs. Kellard, professionally known as Freda Brindley, is to be his leading woman in the play.

VERNA FELTON MARRIES

Verna Felton, leading woman for the past two years with the Allen Players, of Edmonton, Canada, was married on February 9 to Lee C. Miller, stage director for Leo Ditrichstein. Gustav Bowhan, a member of the Ditrichstein Co., and Sibylla Bowhan, his sister, lately featured with Harold Lorbob's "Take A Chance" company was maid of honor.

Mr. Miller and his bride are rehearsing for Ditrichstein's trans-continental tour with "The Purple Mark."

REAL COPS IN "WARNING"

Six real policemen were used for the last act of the Chicago company's presentation of "The Last Warning" at the Powers Theatre, Grand Rapids, last week. Fred Mindlin, manager of the company, negotiated a tie-up with the Chief of Police and had the local police on hand for five performances, as the company was held over for a Sunday night performance.

5

FIFTH ANNUAL SEASON
GERARD'S GREATER SHOWS

YEAR

EARLY OPENING WANTED—Two real high-class shows, one real Ten-In-One, something out of the ordinary. All concessions opened except Doll Wheel. Will book Whip and any Walk-Through Show. CAN PLACE help on rides and reliable carnival people in all branches. Will furnish outfits to reliable people. Want to hear from FREE ACTS—send photos. Address all communications to CHAS. GERARD, Mgr., 1658 Broadway, Room 402, New York City, N. Y. Phones: Circle 0671-0672.

CHANGES IN "PEACHES" CAST

George W. Lederer's musical comedy, "Peaches," will close at Ford's Theatre, Baltimore, on Saturday night, prior to being readied for a New York engagement on March 5. Several changes of principals will be made in the cast before it is brought into New York. The title of the play will be changed for the New York premiére to "I'm a Good Girl." Three eliminations have been made from the cast already, George Neville was replaced by Joe Smith Marba, who was switched from another part, which was eliminated; William Kirkbride was replaced by Tyler Brooke, and the part which Adolph Linck played was also eliminated. The other changes contemplated by Lederer are two women and one man.

WHITE TO DO NEW "SCANDALS"

George White, producer of "George White's Scandals," was in New York last week signing up several stars for the new edition of the "Scandals" which will get under way early in May. White is planning to get the edge on all other summer shows and will open the new version of "Scandals" earlier than ever this year. Last year he beat the "Follies" in and and is said to have benefitted financially through having stolen a march on Ziegfeld. Since several other summer songs shows are to be added to the list this season, White is determined to beat all of them in.

OZA MACGREGOR SUES SHEA

As assignee of a claim for $1,053.50 held by Edgar J. MacGregor, Oza N. MacGregor filed suit last week in the Third District Municipal Court against Joseph Shea and the Consolidated Amusement Company, Inc., for $1,000.

In the complaint, through his counsel, Sam R. Goldberg, of 299 Broadway, Oza N. MacGregor sets forth that the money due is for services rendered by Edgar J. MacGregor, in directing the staging of the production "On the Stairs," also for royalties.

SCHENCK TO PRODUCE ON COAST

Joseph M. Schenck has completed arrangements whereby his executive offices and production department will be moved from New York to Los Angeles. Schenck has obtained control of the United Studios in Los Angeles at an expense of $1,500,000, and in the future all the Norma and Constance Talmadge and Buster Keaton films will be made in the Coast studios.

BACHELDOR IS "DAGMAR" MGR.

E. A. Bacheldor succeeded Edward Manson as company manager and press agent of "Dagmar" at the Selwyn Theatre last week. Manson left for Hollywood, Cal., as soon as Bacheldor was appointed.

NEWSPAPER MISTAKES

Newspapers as well as individuals make mistakes, which, when they get into print, surprise and amaze the readers, but they continue to happen just the same.

The latest in connection with the show business was made by the *Times*, which in the review of the Hammerstein show, "Wildflower," at the Casino, printed that the score was by Rudolph Friml, who in it had the most tuneful score that he has written in years. Herbert Stethart and Vincent Youmans wrote the tunes in the piece.

FISHER AT FRISCO GARDEN

Bert Fisher is still conducting the orchestra at the Winter Garden Cafe, San Francisco. The orchestra is of seven pieces.

AMY LESLIE ILL

Amy Leslie, dramatic critic of the *Daily News*, Chicago, for the past decade, is seriously ill in her suite at the Parkway Hotel, Chicago. Due to her age, it is said, her recovery is doubtful.

REMODELING THE GRAND

TRENTON, N. J., Feb. 12.—The Grand Theatre is being entirely remodeled and extensive interior and exterior improvements will cost $118,000. Walter Read, one of the owners let the contract last week and work started immediately.

All the posts in the theatre will be removed and boxes will be placed in front of the gallery.

High class road attractions will be booked in the house whenever such are available.

STANDARD AMUSEMENT EXPOSITION

wants legitimate concessions of all kinds.

Few wheels open. Will buy rides or book them on reasonable percentage. Wants singing orchestra, circus acts, and first class electrician.

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In Chicago—State Street at Monroe

BURLESQUE ROUTES

COLUMBIA CIRCUIT

American Girls—Grand, Worcester, 12-17; Hurtig & Seamon's, New York, 19-24.
Big Jamboree—Casino, Brooklyn, 12-17; Empire, Newark, 19-24.
Billy Watson Beef Trust—Gayety, Minneapolis, 12-17; Gayety, Milwaukee, 19-24.
Bon Tons—Gayety, Omaha, Neb., 10-16; Gayety, Minneapolis, 19-24.
Broadway Brevities—Empire, Providence, 12-17; Gayety, Boston, 19-24.
Broadway Flappers—Miners' Bronx, New York, 12-17; Cohans, Newburg, 19-21; Rialto, Poughkeepsie, 22-24.
Bowery Burlesquers—Lyric, Dayton, O, 12-17; Olympic, Cincinnati, 19-24.
Bubble Bubble—Star & Garter, Chicago, 12-17; Empress, Chicago, 19-24.
Chuckles of 1923—Olympic, Cincinnati, 12-17; open, 19-24; Gayety, St. Louis, 26-Mar. 3.
Dave Marion's Own Show—Casino, Boston, 12-17; Grand, Worcester, 19-24.
Flashlights of 1923—Stone, Binghamton, 14; Colonial, Utica, 15-17; Gayety, Montreal, Can., 19-24.
Follies of the Day—Hurtig & Seamon's, New York, 12-17; Empire, Providence, 19-24.
Frank Finney Revue—Gayety, Boston, 12-17; Columbia, New York, 19-24.
Folly Town—Gayety, Washington, 12-17; Gayety, Pittsburgh, 19-24.
Giggles—Gayety, Milwaukee, 12-17; Columbia, Chicago, 19-24.
Greenwich Village Revue—Gayety, Buffalo, 12-17; Gayety, Rochester, 19-24.
Hello Good Times—Palace, Baltimore, 12-17; Gayety, Washington, D. C., 19-24.
Hippity Hop—Gayety, Rochester, 12-17; Lyceum, Ithaca, 19; Lyceum, Elmira, 20; Stone, Binghamton, 21; Colonial, Utica, 22-24.
Jack Reid's Show—Gayety, Pittsburgh, 12-17; Colonial, Cleveland, O., 19-24.
Jimmy Cooper's Beauty Review—Columbia, New York, 12-17; Empire, Brooklyn, 19-24.
Keep Smiling—Open 12-16; Gayety, Omaha, Neb., 17-23.
Knick Knacks—Empire, Brooklyn, 12-17; Yorkville, New York, 19-24.
Let's Go—Orpheum, Paterson, N. J., 12-17; Majestic, Jersey City, 19-24.
Maids of America—Casino, Philadelphia, 12-17; Palace, Baltimore, 19-24.
Mimic World—Majestic, Jersey City, 12-17; Miner's Bronx, New York, 19-24.
Mollie Williams' Show—Yorkville, New York, 12-17; Casino, Philadelphia, 19-24.
Radio Girls—Empress, Chicago, 12-17; Gayety, Detroit, 19-24.
Reeve's Show—Columbia, Chicago, 12-17; Star & Garter, Chicago, 19-24.
Rockets—Cohans, Newburg, 12-14; Rialto, Poughkeepsie, 15-17; Casino, Brooklyn, 19-24.
Step On It—Gayety, Montreal, Can., 12-17; Casino, Boston, 19-24.
"Sliding" Billy Watson, Fun Show—Gayety, Kansas City, 12-17; open 19-23; Gayety, Omaha, 24-Mar. 2.
Social Maids—Open 12-17; Gayety, St. Louis, 19-24.
Step Lively Girls—Empire, Newark, 12-17; Orpheum, Paterson, 19-24.
Talk of the Town—Empire, Toledo, 12-17; Lyric, Dayton, O., 19-24.
Temptations of 1923—Colonial, Cleveland, 12-17; Empire, Toledo, O., 19-24.
Town Scandals—Gayety, St. Louis, 12-17; Gayety, St. Louis, 12-17; Gayety, Kansas City, 19-24.
Wine, Women and Song—Gayety, Detroit, 12-17; Empire, Toronto, Ont., Can., 19-24.
Youthful Follies—Gayety, Buffalo, N. Y., 12-17; Gayety, Rochester, 19-24.

MUTUAL CIRCUIT

Band Box Review—Utica, 12-17; Majestic, Albany, 19-24.
Flappers of 1923—Lyceum, Columbus, 12-17; Band Box, Cleveland, 19-24.
French Models—Penn Circuit, 12-17; Empire, Cleveland, 19-24.
Girls-a-la-Carte—Bijou, Fall River, 12-17; Olympic, New York, 19-24.
Girls from Reno—Lyric, Newark, N. J., 19-24.
Girls from Follies—Bijou, Fall River, 19-24.
Hello Jake Girls—Broadway, Indianapolis, 12-17; Lyceum, Columbus, 19-24.
Jingle Bells—Empire, Hoboken, 12-17; Gayety, Brooklyn, 19-24.
Jazz Time Revue—Empire, Cleveland, 12-17; Peoples, Cincinnati, 19-24.
Jersey Lillies—Star, Brooklyn, 12-17; Empire, Hoboken, 19-24.
Kuddlin' Kittens—Majestic, Wilkes-Barre, 12-17; Majestic, Scranton, 19-24.
Laffin' Thru 1923—Band Box, Cleveland, 12-17; Garden, Buffalo, 19-24.
London Gayety Girls—Penn Circuit, 19-24.
Merry Maidens—Gayety, Brooklyn, 12-17.
Midnite Maidens—Folly, Baltimore, 12-17.
Mischief Makers—People's, Cincinnati, 12-17; Gayety, Louisville, 19-24.
Monte Carlo Girls—Gayety, Louisville, 12-17.
Miss N. Y., Jr.—Bijou, Philadelphia, 12-17; Folly, Baltimore, 19-24.
Pat White and His New Big Shows—Majestic, Albany, 12-17; Howard, Boston, 19-24.
Playmates—Howard, Boston, 12-17.
Round the Town—Lyric, Newark, 12-17; Majestic, Wilkes-Barre, 19-24.
Runaway Girls—Garden, Buffalo, 12-17.
Rosy Posy Girls—Broadway, Indianapolis, 19-24.
Sweet Bay Bees—Olympic, New York, 12-17; Star, Brooklyn, 19-24.
Step Along—Majestic, Scranton, 12-17; open, 19-24.
Town Follies—Open, 12-17; Bijou, Philadelphia, 19-24.

STARS OF BURLESQUE

OMIKSE CIMOC **ERNIE MACK** WORKING? YES WITH JINGLE BELLS

SINGING AND ACROBATIC DANCING JUVENILE DOING SPECIALTY
Open for Offers for Next Season
Jack **STAIB** and **BARTLETT** Ethel
Singing and Dancing Soubrette
ALSO NUMBER PRODUCER
JAZZ TIME REVUE

PRINCIPAL COMEDIAN
DOING DUTCH
TOMMY BURNS
WITH TOM SULLIVAN'S MONTE CARLO GIRLS

Featured with "Hello Good Times"
Personal Direction JOHN G. JERMON
NAT "CHICK" HAINES
Pirates are hereby warned: See my act, "Hello Mamma," and then see "Hello Wife," now played by others in vaudeville and judge for yourself who the material belongs to. An actor is an actor, and a thief is a thief. ALL PIRATES WILL BE FOUND AND PROSECUTED, ACCORDINGLY.

READY TO ACCEPT OFFERS FOR NEXT SEASON
CALIFORNIA TRIO
BEN JOSS, HARRY BART, JIM HALL, Managers
This trio is the best all around singing trio in burlesque and has been for years. They are not alone a fine singing trio, but are very valuable to any show, as each one of the boys can play a part. They prove this all through the show. SID—*Clipper*.
WITH BARNEY GERARD'S FOLLIES OF THE DAY

SMALLEST PRIMA DONNA IN BURLESQUE
GLAD TO GET BACK AGAIN
BETTY WEBER
WITH JACK REID'S RECORD BREAKERS
COLUMBIA CIRCUIT

OPEN FOR OFFERS SEASON 1923-1924
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BURTON CARR THE INTERNATIONAL TENOR
COMPOSER OF "YOU WILL COME BACK TO ME"
"SEGUED" FROM JACK REID'S, SHUBERT UNIT TO JACK REID'S
RECORD BREAKERS COLUMBIA CIRCUIT
Direction RUFUS LE MAIRE

GEORGE PUGET
STRAIGHT and PRODUCER with "Monte Carlo Girls"

BETTY ABBOTT
SOUBRETTE
"LAUGHIN' THRU 1922

JAMES G. MOORE
Banjo King
JUVENILE STRAIGHT
BAND BOX REVUE
FRANCES SMITH
SOUBRETTE

MAE DIX
FEATURED WITH "RUBE" BERNSTEIN'S "BROADWAY FLAPPERS"

EMILY NICE
INGENUE-SOUBRETTE—"TOWN FOLLIES"

CHAS. (Red) MARSHALL
ECCENTRIC BOOB—"GOOD"
WITH MOE MESSING'S "KUDDLING KITTENS"

CLAIRE GREY
SYNCOPATED INGENUE
WITH "LONDON GAYETY GIRLS"

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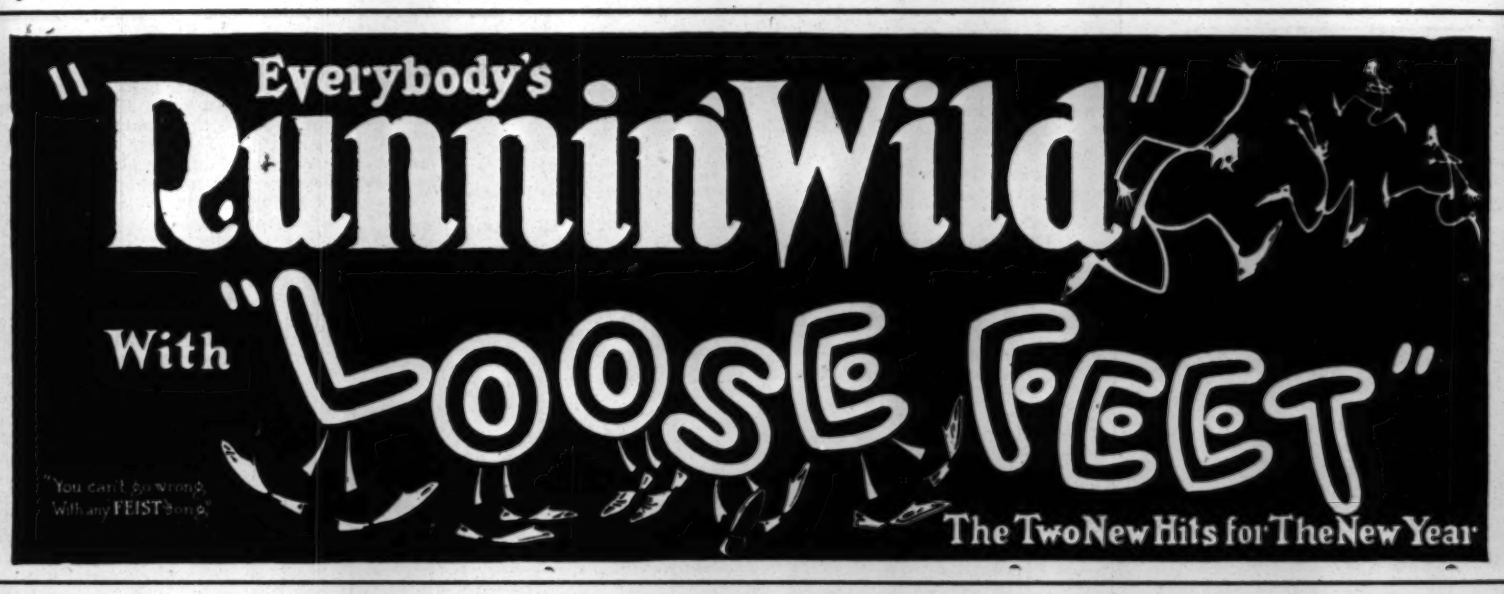

WANDA HAWLEY ASKS DIVORCE

LOS ANGELES, Feb. 12.—Suit for divorce, charging desertion and cruelty, has been filed in the Superior Court by Wanda Hawley, motion picture star, against Albert Burton Hawley. The couple were married Sept. 18, 1916, and separated Oct. 13, 1922, according to the complaint. The papers were filed by an attorney. Miss Hawley is reported being in Europe and her husband in New York City.

Attractions at City Theatres

BELASCO W. 44th St. Evgs., 8.20 Mats. Thurs. & Sat. 2.20
DAVID BELASCO Presents
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as **KIKI** A Character Study by Andre Picard

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Sweet Bay Bees
Next Week—GIRLS-A-LA-CARTE

BROOKLYN THEATRES

Casino Theatre
BIG JAMBOREE
Next Week—ROCKETS

Empire Theatre
Ralph Avenue and Broadway
KNICK KNACKS
Next Wk.—Jimmy Cooper's Beauty Rev.

STAR Jay nr. Fulton St. Mat. Daily. Tel. Triangle 4297
JERSEY LILIES
Next Week—SWEET BAY-BEES

Gayety Theatre Throop Ave. & Broadway
MERRY MAIDENS
Next Week—JINGLE BELLS

ILL PERFORMERS NOT PAID

SCRANTON, Pa., Feb. 10.—Almost a riot occurred back stage at the Majestic Theatre tonight when it was learned by the members of the "Town Follies" Company that Manager Lew Epstein had sent word to his representative at the theatre not to pay the people who had been ill for several days, during the engagement of that company at his theatre. Several members of the company had been ill with the grippe for a few days during the latter part of the week, due, they say, to negligence.

Tuesday night is fight night at the Majestic. Last Tuesday night Epstein booked eleven amateur fights. It seems that Epstein was called out of town on Sunday to visit the Al Jolson Show and left the management of the theatre to a boy in the box office, Joe Lewis.

On the fight night, Lewis found that he had twenty-two fighters, each fighter having a second and some a manager on his hands about the time the curtain rang up. In his excitement he rushed them all back stage long before the first part of the show was over, crowding all but the fighters on one side of a not over large-sized stage. These men were wet from the big snow storm and it was not long before the floor and the runway from the dressing rooms was soaking wet. This made no difference to Lewis, although his attention had been called to the manner in which things were running by the company manager. He claimed that it was the way they did things in his theatre.

The next day one girl was out of the show sick and the rest of the company were just about able to go through the show. The following day two more chorus girls, also Emily Nice, the soubrette, and Mike Murphy, the carpenter, were out, with heavy colds, finally Saturday another chorus girl had to give in.

Everyone who was taken sick was attended by a doctor and looked after by the members of the company who were able to get around.

When the company manager settled up the box office representative Saturday, the money was deducted from the salaries for the time the sick members of the company were away. Again the company manager protested, but of no avail, the box office man, Lewis, claimed that he had had Epstein on the phone and that Epstein had given him positive orders not to give up to those who were ill.

The indignant members of the company wanted to get in touch with the District Attorney but it was too late when they were dismissed from the theatre, and the company leaves the first thing in the morning for Philadelphia, but two members, a chorus girl and the carpenter, are too ill to move and will have to remain here until they are well enough to travel.

It is said that not one member of the company escaped without a cold and several were just about able to get to the theatre and make the show.

Some persons are under the impression that Epstein did not know anything about this trouble, as they claim that he has always paid anyone taken ill a full week's salary, but think that the box office boy overstepped his authority and that when Epstein returns and learns of the conditions, he will send a check to the Mutual office to cover the salaries of those who were ill with the grippe, which will amount to $116.53.

The show, although crippled as it was, played to one of the biggest week's business of the season, getting a little over $5,100 on the week.

JACK JOYCE HELD IN $2,500 BAIL

Harry Hall, vaudeville performer who is billed as "Jack Joyce, the Man with the Smile," was held in $2,500 last Saturday for the Grand Jury on complaint of Miss Doris Reynolds, nineteen-year-old vaudeville dancer. The examination of Hall took place before Magistrate Stanley H. Renaud, in the West Side Court, and Miss Reynolds, her mother, and other witnesses appeared in the girl's behalf.

According to the story told by Miss Reynolds she had been appearing in song and dance acts with another girl, and they were known as the Leslie Twins. She was engaged to Hall, and was to have married him in March, the betrothal having been announced about a year ago, at Hall's apartment at the Duluth, 325 Central Park West. A social gathering was in progress at the time, and it was understood that the apartment was to be the home of Hall and Miss Reynolds when they were married.

On Monday of last week Mrs. Reynolds and her husband went with her daughter to a theatre and later to a restaurant. As they were leaving the restaurant, according to Mrs. Reynolds, they saw Hall enter a taxicab with a young woman and drive away to his Central Park West apartment. The Reynolds family followed in another cab and allege they found Hall and the unidentified woman in the actor's rooms. Hall called a man friend on the telephone, and when he arrived he said that the woman with Hall was his fiancée, and that he had an appointment to meet her there.

After they reached home, Mrs. Reynolds said, her daughter confessed relations with Hall on December 5th, 1922, on Hall's promise to marry her in St. Edward's the Martyr Protestant Episcopal Church, 109th street and Fifth avenue. Subsequently, on the strength of having found another woman in the apartment of Hall, Miss Reynolds and her mother reported the situation to the police of the West 100th street station.

Joyce this week is booked in Cleveland.

MAY YOHE COMING BACK

May Yohe, one time footlight favorite of New York and London, and once Lady Francis Hope, owner of the famous Hope diamond, is preparing to stage another come-back to theatrical fame in a small theatre in Melrose, Mass.

The name of her new vehicle is "Simply May Yohe," which was well received at the opening performance last week. Miss Yohe said that it was not exactly a comeback, as she had never really been away.

"SALOME" WITH COLORED CAST

CHICAGO, Feb. 12.—The Avenue theatre here known as the Negro Folk theatre had a most auspicious opening of a presentation of the spoken version of Oscar Wilde's "Salome." This being the first time that the spoken version of the Wilde play has been presented here since June, 1914, when Mimi Aguglia acted it in Italian, the premiere was a social event both from the standpoint of the negroes as well as the white populace of this city. There was a heavy attendance of the North Shore's elite on hand.

The performance of Wilde's not altogether dramatic but very thrilling one act of over-talkative mingling eroticism and biblical history, of realism and sarcasm, of wordy repose and silent activity, heightens its climaxes lawfully and well.

Evelyn Preer depicted the dancing and demonstrative princess of Judea, and Sidney Kirkpatrick, who made a very vehement Herod, kept up the chief interplay of excitements, Laura Bowman at Herodias and Solomon Bruce the prophet abetting them.

Prior to the presentation of "Salome," a racial comedy by Willis Richardson was staged.

REVUE TO BURLESQUE RAIDS

The recent raiding expositions that have been enlivening the night life of the Greenwich Village cabarets will be satirized in the forthcoming production of "Greenwich Village Scandals," the new revue by Frank Williams and George Kraus, which is to be sponsored by the Vagabonds, Inc. Mr. Williams, who is writing the libretto, has become a dyed-in-the-wool "villager" and is making the tours of the night places in search of a thrill and at the same time getting local color for the new revue. The piece will go into rehearsal in two weeks and after an out-of-town opening will come to the Greenwich Village theatre for a run.

The cast is now being engaged.

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NEW YORK

For the Stage
For the Boudoir

VAUDEVILLE BILLS

(Continued from page 21)

LEXINGTON, KY.

Ben Ali—Fred Lewis—Creedon & Davis—Four Aces—Liletta Co.—Harvey Kahne Co. (Second Half)—Williams & Clark—Beaumont Sisters—Sammy Duncan—Ankar Trio.

LIMA, O.

Faurot—Arthur Lloyd—Williams & Clark. (Second Half)—Tyler & Crollius—Earl Rial Revue—Bob Murphy And—Ned Nestor Co.—Melnotte Duo.

MIDDLETOWN, O.

Gordon—Earl Rial Revue—Tyler & Crollius—Maxon & Brown. (Second Half)—Jada Trio—Arthur Lloyd—Taylor & Bobbe.

PADUCAH, KY.

Orpheum—Songs & Scenes—The Halls—Kohan Japs. (Second Half)—Jas. Worth Co.

RICHMOND, IND.

Murray—Downey & Claridge—Karl Gardner—Harvey, Haney & G.—Gosler & Lusby. (Second Half)—Dallas Walker—Briscoe & Austin—Frazer & Bunce—Around the Map.

SAGINAW, MICH.

Jeffers-Strand—Weiser & Reiser—Gene & Mignon—Grace Ayer & Bro.—Sylvester & Vance. (Second Half)—Humberto Bros.—Burnum—Caits Bros.—Jerry & Piano Girls.

TERRE HAUTE, IND.

Liberty—Burns & Gill—Olive & Mack—Rubeville Four—Sweet's Band.

WESTERN VAUDEVILLE

Week of February 19, 1923

CHICAGO, ILL.

Majestic—Nippon Duo—Current of Fun—Billy Doss—Mack & Velmar—Favorites of the Past—Faber & McGowan—Norris Springtime Follies.

Lincoln Hippodrome—Belle Montrose—Kimiwa Three. (Second Half)—Stuart Girls.

Kedzie—Hardy Bros.—O'Connor Sisters—Vernon—Great Leon & Co. (Second Half)—Norris' Simian Workers—Green & Burnette—Sylvester & Vance—Billie Gerber Revue.

Englewood (full week)—Rae Samuels.

American (Second Half)—Moore & Fields—Kimiwa Three.

ABERDEEN, S. D.

Orpheum (Saturday and Sunday)—Mason & Scott—Drisko & Earl.

BOONE, IOWA

Lyric—Wolfe & Ward—Three Boys.

BLOOMINGTON, ILL.

Majestic (First Half)—Seven Solis Bros.—Daniels & Walters—McDonald Trio. (Second Half)—Quinn & Caverly—La Graciosa.

CEDAR RAPIDS, IOWA

Majestic—The Florenis—Leona Hall's Revue—Moore & Kendall—Jonia's Hawaiians. (Second Half)—Grant & Wallace—Fitzgerald & Carroll.

CENTRALIA, ILL.

Grand—Marcus & Lee—Frank & Ethel Halls—Three Buddies.

CHAMPAIGN, ILL.

Orpheum (Second Half)—Mantell & Co.—Ray & Edna Tracy—Hon. Andy Gump—Stranded—Frawley & Louise—Birds of Paradise.

DUBUQUE, IOWA

Majestic—Will Morris—Fitzgerald & Carroll—Billie Gerber Revue—Will & Mary Rogers.

DAVENPORT, IOWA

Columbia (Second Half)—Will Morris—Will & Mary Rogers—Leona Hall's Revue—Jonia's Hawaiians.

FOND DU LAC, WIS.

New Garrick—Musical Shermans—Mabel Harper & Co.

FARGO, N. D.

Grand—Mason & Scott—Drisko & Earl. (Second Half)—Peggy Bremen & Bro.—Don Lanning.

FORT RILEY, KANS.

War Dept.—Wright & Sidelli—Ada Weber—Harry Carr & Co.

GALESBURG, ILL.

Orpheum (First Half)—Waiman & Berry—Jos. Herbert, Jr., & Co. (Second Half)—Burns & Lynn—Royal Venetian Five.

GRAND ISLAND, NEBR.

Majestic (Sunday)—Swift & Daley—Gardner & Revere—The Parkers. (Second Half)—Sealo—Drapier & Hendrie—Four Harmony Boys.

GRAND FORKS, N. D.

Orpheum (Friday and Saturday)—Wolfe & Ward.

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ACTS ACTS

JOLIET, ILL.

Orpheum (First Half)—Mantell & Co.—Kingston & Ebner—Johnny's New Car. (Second Half)—O'Neal Sisters & Benson—Great Leon & Co.

JOPLIN, MO.

Electric—David Winnie—Dave & Tressie. (Second Half)—Basil Lamberti—Grindell & Esther.

JANESVILLE, WIS.

Apollo—Kirby & Brayan.

KANSAS CITY, MO.

Globe—Berri & Bonni—Three Buddies—Herbert Lloyd & Co. (Second Half)—The Philmers—Ada Weber—John Alden & Co.—Moore & Shy—Corradini's Animals.

Main Street—Three Weber Girls—Wayne & Warren—Lambert & Fish—Demarcos & Sheik Band—Great Lester—Brazilian Heiress.

KANSAS CITY, KANS.

Electric—Glanville & Sanders. (Second Half)—O'Malley & Maxfield.

LINCOLN, NEBR.

Liberty—Gardner & Revere—Milton Pollock & Co.—Fagg & White—The Parkers. (Second Half)—Teddy—Tints & Tones—Herbert Lloyd & Co.

LEAVENWORTH, KANS.

Orpheum—The Philmers—Martini Singers—Moore & Shy.

LA CROSSE, WIS.

Rivoli (Sunday)—Peggy Bremen & Bro.—Don Lanning.

MADISON, WIS.

Orpheum—Monte & Lyons—Yarmark—Claudia Coleman. (Second Half)—Miller, Packer & Selz—Broadway to the Bowery—Edith Clifford.

MILWAUKEE, WIS.

Majestic—Lawton—Davis & Bradner—Harry L. Cooper & Co.—Paul Rahn & Co.—Seymour & Healey—Carnival of Venice—Brady & Mahoney—Reddington & Grant.

MINNEAPOLIS, MINN.

Seventh Street—Dancing Kennedys—Chamberlain & Earl—Morgan, Wooley & Co.—Johnson Bros. — Johnson—Twins—Mills & Duncan—Catherine Sinclair & Co.

MARSHALLTOWN, IOWA

Casino—Gardner & Revere.

NORFOLK, NEBR.

Auditorium (Sunday)—Sealo—Fagg & White—Walter Baker & Co. (Friday and Saturday)—Irene Thevette—Earl & Edwards—Harry Bewley & Co.

OMAHA, NEBR.

Empress—Irene Trevette—Drapier & Hendrie—Four Harmony Boys. (Second Half)—Wild & Sedalia—Milton, Pollock & Co.—Hinkle & May—Three Ambler Bros.

PEORIA, ILL.

Orpheum (First Half)—La Palerica & Co.—O'Neal Sisters & Benson—Quinn & Caverly—Octavia Handworth & Co.—Frawley & Louise—La Graciosa. (Second Half)—Daniels & Walters—Dainty Marie.

QUINCY, ILL.

Orpheum (First Half)—Burns & Lynn—Royal Venetian Five. (Second Half)—Waiman & Berry—Joseph Herbert, Jr., & Co.

RACINE, WIS.

Rialto—Flanders & Butler—The Land of Fantasie.

ROCKFORD, ILL.

Palace—Miller, Packer & Selz—Broadway to the Bowery—Edith Clifford. (Second Half)—Monte & Lyons—Yarmark—Claudia Coleman.

ST. LOUIS, MO.

Columbia—Powell Troupe—Smith & McGarry—Politics & Petticoats—The Volunteers—Norris' Simian Workers. (Second Half)—Three Boys—Seven Solis Bros.—Kane, Morey & Moore.

Rialto—Foley & Letour—Moore & Fields—Bluebird Revue—Bobby Folsom & Co. (Second Half)—Four Girton Girls—Ernest Hiatt—Alexandria—La Palerica Trio.

Grand Opera House—Snell & Vernon—Moore & Arnold—Rootina & Barrett—Shannon & Gordon—Broderick Wynn & Co.—Al Moore & His Jazz Band—The Sensational Arleys.

SPRINGFIELD, ILL.

Majestic—Ray & Edna Tracy—Alexandria—Stranded—Ernest Hiatt—Birds of Paradise. (Second Half)—Foley & Letour—Bobby Folsom & Co.

SIOUX CITY, IOWA

Orpheum—Three White Kuhns—Profiteering—Walter Kelly—Tints & Tones. (Second Half)—The Florenis—Semon, Conrad & Co.—Claude & Fannie Usher—Flanagan & Morrison—Moore & Kendall—Carl Emmy & His Mad Wags.

SOUTH BEND, IND.

New Palace—Althea Lucas & Co.—Jarvis & Harrison. (Second Half)—Ethel Dare & Co.—Vernon—Dave Ferguson & Co.—Jack George Duo—Rubeville.

SPRINGFIELD, MO.

Electric—Basil Lamberti—Grindell & Esther. (Second Half)—David Winnie—Dave & Tressie.

ST. JOE, MO.

Electric—O'Malley & Maxfield—John Alden & Co.—Harry Bewley & Co.—Corradini's Animals. (Second Half)—Berri & Bonni—Lloyd & Goode—The Parkers.

TERRE HAUTE, IND.

Hippodrome—Rubeville—Jack George Duo—Cevene Troupe. (Second Half)—Bluebird Revue.

TOPEKA, KANS.

Novelty—The Philmers—Ada Weber—Moore & Shy—George Lovett & Co. (Second Half)—Martini Singers—Hugh Johnson—George Lovett & Co.

MARCUS LOEW CIRCUIT

Week of February 19, 1923

NEW YORK CITY

American (First Half)—Perez & La Flor—Frank & May Collins—Brown & Elaine—Jean Oliver Trio—Skelly & Heit Revue—Walter Percival & Co.—Leo Haley. (Second Half)—John Le Clair—Ford & Price—Four Byron Girls—Stolen Sweets—Evelyn Cunningham—Billy Dermott—Valda & Co.

Orpheum (First Half)—La Toy Bros.—Birdie Kraemer—Chick & Tiny Harvey—Wilson & Jerome—Dave Harris & Band. (Second Half)—Mankin—Armstrong & Tyson—Walter Percival & Co.—Ethel Davis & Co.

National (First Half)—John Le Clair—Dayton & Palmer—Stevens & Lovejoy—Four Byron Girls. (Second Half)—Leon & Mitzi—Berdie Kraemer—Brooks & Grace—Caledonia Four.

Greeley Sq. (First Half)—Ergotti & Herman—Mabel Drew—Fred C. Hagan & Co.—Felix Bernard—Caledonia Four—Manning & Gold Dust Twins. (Second Half)—La France Bros.—Arthur & Lydia Wilson—Dayton & Palmer—Emily Darrall—Jack Powell Sextette.

Delancey St. (First Half)—Earl & Matthews—Murray Bennett—Royal Midgets. (Second Half)—Gangler's Dogs—Leo & Haley—Royal Midgets.

Boulevard (First Half)—La France Bros.—Green & Myra—Pardo & Archer—Harrison Moss—Sparks of Broadway. (Second Half)—"Manicure Shop."

Avenue B (First Half)—Barto & Melvin—Bennington & Scott—Lew Wilson—Bits of Dance Hits. (Second Half)—Perez & La Flor—Barton & Sparling—Dancing Shoes.

State (First Half)—Russ, Le Van & Pete—Violet Carleson—Carey, Bannon & Marr—Ed. Blondell & Co.—Billy McDermott. (Second Half)—Roy & Arthur—Leon Varvara—Stevens & Lovejoy.

Lincoln Sq. (First Half)—"Manicure Shop." (Second Half)—Russ, Le Van & Pete—Dorothy Wahl—Chick & Tiny Harvey—Wilson & Jerome—Manning & Gold Dust Twins.

Victoria (First Half)—Mankin—Dorothy Wahl—Louise Carter & Co.—Heim & Lockwood. (Second Half)—Earl & Matthews—Violet Carleson—Kelly & Wise—Harry Cooper—Fred La Reine & Co.

BROOKLYN, N. Y.

Palace (First Half)—Louis & Mitchell—Barton & Sparling. (Second Half)—Saila Bros.—Lew Wilson—Newkirk & Moyer Sisters.

Warwick (First Half)—Saila Bros.—Fox & Britt—Newkirk & Moyer Sisters. (Second Half)—Breakaway Barlowes—Fisher & Sheppard.

Metropolitan (First Half)—Breakaway Barlowes—Evelyn Cunningham—Harvey De Vora Trio—Burt & Rosedale—Jack Walsh & Co. (Second Half)—Ergotti & Herman—Gardner & Aubrey—Harrison Moss—Skelly & Heit Revue.

Fulton (First Half)—Garden & Audrey—Brooks & Grace—Ethel Davis & Co.—Roy & Arthur. (Second Half)—Grazer & Lawlor—Jean Oliver Trio—Black & O'Donnell.

Gates (First Half)—Gangler's Dogs—Gilbert Sisters & Armstrong—Kelly & Wise—Harry Cooper—Johnny Elliott & Girls. (Second Half)—Francis & Wilson—Felix Bernard—Fred C. Hagan & Co.—Burt & Rosedale.

Astoria (First Half)—Francis & Wilson—Phil Davis—Black & O'Donnell—Louise Carter & Co.—Leon Varvara—Fred La Rein & Co. (Second Half)—La Toy Bros.—Bennington & Scott—Gilbert Sisters & Armstrong—Ed. Blondell & Co.—Carey, Bannon & Marr—Jack Walsh & Co.

BALTIMORE, MD.

Hippodrome—Belt & Eva—Norton & Wilson—Nancy Boyer & Co.—Thos. Potter Dunne—Ed Stantisloff & Co.

BOSTON, MASS.

Orpheum—Lew Hoffman & Jessie—Reeder & Armstrong—Jimmy Savo & Co.—Holden & Herron—Jean Granese—Juvel Faulkner & Co.

BUFFALO, N. Y.

State—Dailey Bros.—Grey & Byron—Grant Gardner—Bothwell Brown's Beauties.

HOBOKEN, N. J.

Loew's (First Half)—Ruth Goodwin—Carl Statzer & Co.—Vacation Day. (Second Half)—Louise Carter & Co.—Brown & Elaine—Kiddie Revue.

WEST HOBOKEN, N. J.

Roosevelt (First Half)—Stolen Sweets. (Second Half)—Maud Ellett & Co.—Ubert Carlton—Baby Frolics.

JERSEY CITY, N. J.

Central (First Half)—Reed & Selman—Harrington & Green. (Second Half)—De Vine & Williams.

UNION HILL, N. J.

Lincoln (First Half)—Maude Ellett & Co.—De Vine & Williams—Ubert Carlton—Baby Frolics. (Second Half)—Reed & Selman—Harrington & Green—Sparks of Broadway.

LONDON, CAN.

Loew's (First Half)—Northlane & Ward—American Comedy Four. (Second Half)—Three Waltons—Simms & Wynne—Will Stanton & Co.

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UNIT ACT FILES SUIT

L. Laurence Weber and William B. Friedlander are named defendants in a suit filed last week in the Supreme Court of New York County by Nicholas Boila and Edna Twinette, who are seeking to recover $17,500 for alleged breach of contract. Lyman Hess, of the Loew State building, is attorney for the plaintiffs.

In the complaint filed through their attorney, Boila and Twinette, who are a dancing team, claim that they signed a two-year contract with Weber and Friedlander which included the seasons of 1922-3, calling for their appearance in one of the Shubert Vaudeville Units owned by the defendants. During the run of the Weber and Friedlander unit "Facts and Figures," Boila and Twinette were one of the features in it, and they claim that when the unit closed suddenly Weber and Friedlander paid little attention to their play or pay contract.

McCURDY RAPS THEATRE MGRS.

Allen W. McCurdy appearing at a meeting of the Play Producing Society of New York at Delmonico's, said that commercialization of the theatre was responsible for the scarcity of plays of real dramatic worth.

He said: "The theatre today is in the hands of men who have no right to lay hands on any art. The plays we go to are those which Al H. Woods and Lee Shubert can see without yawning, and the prices are so high that you almost choose between going to the theatre and taking a trip to Europe."

He said that the society, which is only one year old, wants to find plays drawn from American life, although art has no nationality. He announced that the society would produce at least three plays during the coming season.

MONTREAL, CAN.

Loew's—Australian Delsos—Nat. Burns—Eckhoff & Gordon—Adrian—Arthur Alexander & Co.

NEWARK, N. J.

Loew's—Cooper & Seamon—Roy, Dorn & Kuhns—Julie Ring & Co.—McCoy & Walton—The Old Timers.

OTTAWA, ONT.

State—Edwards & Allen—Dreon Sisters—Little Lord Roberts & Co.—McCormack & Irving—Joe De Kos & Co.

PROVIDENCE, R. I.

Emery (First Half)—Wilton & Lelo—Adele Oswald—Four Queens and a Joker—Weber & Elliott—Galetti's Monks. (Second Half)—Columbia & Victor—Geo. Rosenor—Erford's Oddities.

SPRINGFIELD, MASS.

Broadway (First Half)—Columbia & Victor—Geo. Rosener—Erford's Oddities. (Second Half)—Wilton & Lelo—Adele Oswald—Four Queens and a Joker—Weber & Elliott—Galetti's Monks.

TORONTO, CAN.

Yonge St.—Geo. Zarrell Duo—Irving & Elwood—Tom Martin & Co.—Dolly Dumplin—Permaine & Shelly—Primrose Minstrels.

WASHINGTON, D. C.

Loew's—Vincent Bros.—Stevens & Laurel—Overholt & Young—Jarrow—Greenwich Villagers.

F. F. PROCTOR

Week of February 12, 1923

NEW YORK CITY

Fifth Ave. (Second Half)—Arnaut Trio—A. C. Astor—Bob Pender Troupe—Edith Taliaferro—Lee & Mann.

23rd St. (Second Half)—Earl & Mullen—The Yaphankers—Girard's Monkeys—Selbini & Albert—Yeoman & Lizzie—Sampson & Douglas.

58th St. (Second Half)—Hal & H. Langton—Campbell & Coogan—Margaret Ford—Tower & Darrell—White, Black & Useless.

125th St. (Second Half)—Saxi Holdsworth—Hampton & Blake—Bruch & Thurston—B. G. O. F.—Merritt & Coughlin—Sampson & Douglas.

ALBANY, N. Y.

(Second Half)—Ramsay's Canaries—Ann Greg—Wm. Edmunds Co.—Ernie Ball—Oakes & De Lier.

ELIZABETH, N. J.

(Second Half)—Morrie Sisters & Magslaff—Morris & Shaw—Gertrude Barnes—Mack & Reading—Edward Stanley Co.

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MT. VERNON, N. Y.

(Second Half)—Lytell & Fant—Valda, Moore & Valda—Show Off—Emma Haig Co.

NEWARK, N. J.

Duncan Sisters—Libonati—Eva Shirley Co.—Rolland & Ray—Smyder & Conroy.

SCHENECTADY, N. Y.

(Second Half)—Alva Duross Co.—Forco & Williams—Paul Hill Co.—Jean Sothern.

TROY, N. Y.

(Second Half)—E. & H. Zievgeer—North & South—Anderson & Graves—Lydell & Macy—Henry's Melody Six.

YONKERS, N. Y.

(Second Half)—Farrel & Owens—Thos. J. Ryan Co.—Chas. & M. Dunbar

POLI CIRCUIT

Week of February 12, 1923

BRIDGEPORT, CONN.

Palace (Second Half)—Leach La Quinlan Trio—Yorke & Mayelle—Paul & G. Hall—Frank Tinney—Marmein Sisters.

Poli's (Second Half)—John S. Blondy Co.—Sandy Shaw—Chas. Keating Co.—Stanley & Stevens—Baal Bek.

HARTFORD, CONN.

Palace (Second Half)—Spider's Web—The Carol Girls—Lee & Cranston—Morgan & Ray—Innis Bros.—Conner's Revue.

Capital (Second Half)—Clifford Wayne Trio—Man Off the Ice Wagon—Adams & Griffith.

NEW HAVEN, CONN.

Palace (Second Half)—Bobbie Gordone—Melroy Sisters—Tabor & Green—Jane & K. Lee—Stillwell & Frazer—Ruloff & Elton.

SCRANTON, PA.

Poli's (Second Half)—The Adroits—Rollock & Evans—Juvenile Frolics—Nellie V. Nichols—Sonny Thompson & Ar. Bryson Ent.

SPRINGFIELD, MASS.

Palace (Second Half)—Joe Roberts—Fairy Tale Follies—Victor Graff—Cameo Revue.

WATERBURY, CONN.

Palace (Second Half)—Bernards & Bets—Russell & Hayes—China Blue Plate—Haynes & Beck—Deszo Retter.

WILKES-BARRE, PA.

Poli's (Second Half)—Dunedin & Play—Nell O'Connell—George LeMaire Co—Clinton & Rooney—Local Band.

WORCESTER, MASS.

Poli's (Second Half)—James & Edith James—Monroe & Mae—Barron & Burt—Dress Rehearsal—Niel McKinley—Wilkins & Hughes.

B. F. KEITH BOOKING EXCHANGE

Week of February 12, 1923

NEW YORK CITY

Broadway—Howard & Lewis—Ernie Golder Co.—Noel Lester Co.—Barrett & Farnum—Marino & Martin—F. J. Sidney Co.—Rob Reilly Co.

Fordham (Second Half)—Carle Campbell—Rifter & Knapp—Texas Four—Jim Thornton—When Love Is Young—Ruby Norton.

Jefferson (Second Half)—Kelso Bros.—De Lisle—Bison City Four.

Coliseum (Second Half)—Stanley & Binores—Jas. McWilliams—Gufran & Marguerite—Mrs. R. Valentino.

Regent (Second Half)—Kenny & Hollis—Brent Hayes—Long Tack Sam—Newhoff & Phelps—Gibson & Price.

Franklin (Second Half)—Welch, Mealey & Montrose—Silva Brann Co.—Baer & Irwin—Ruby Royce—50 Miles from Broadway—Leavitt & Lockwood.

Grand St. (Second Half)—Harry LaMoore—Yong Wang Bros.

Hamilton (Second Half)—Rockwell & Fox—Barrett & Farnum—Roland Travers Co.—Alice Hamilton.

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OPEN EVENINGS

BROOKLYN, N. Y.

Flatbush—Craig Campbell—Moss & Frye—Lillian Shaw—Travers Douglas Co.—Warden Bros.

Greenpoint (Second Half)—Marie Cavanaugh Co.—Geo. Rolland Co.—John Burke.

Prospect (Second Half)—Jos. J. Winnie Hennings—Bi Ba Bo—Howard Kyle Co.—Mack & Lane—Eddie Nelson.

Rivera (Second Half)—Creations—Paramount Dancers—Four Camerons.

Far Rockaway (Second Half)—Weber & Ridnor—Hallen & Day—Harry Stoddard Band—Franklin Ardell Co.—Mary Haynes.

Henderson's, Coney Island (Second Half)—Phonograph Four—Allen & Canfield—O'Neill & Plunkett—Zelda Santley—Maureen Golden Co.

ALLENTOWN, PA.

Orpheum (Second Half)—Williams & Daisy—Traps—Murray & Gerrish—Burke, Barton & Burke—Ben Barton's Revue.

ALTOONA, PA.

Orpheum (Second Half)—Adonis & Co.—Thornton & King—Barrett & Cuneen—Follies of '23.

AMSTERDAM, N. Y.

(Second Half)—Peel & Corvin—Johnny Murphy—Chas. Harrison Co.—Jimmy Lucas Co.—Trella Co.

ASBURY PARK, N. J.

(Second Half)—The Norvelles—Salle & Robles—Gene Morgan Co.—Indian Reveries.

BANGOR, ME.

(Second Half)—Brown & Demont—Kelly & Rowe—Jean Middleton—Clayton, Dre Players—Walmsley & Keating—The Newmans.

BAYONNE, N. J.

(Second Half)—Ruge & Rose—Stevens & Brunnelle—The Love Bug—Willie Solar—Ben Meroff Co.

BINGHAMTON, N. Y.

(Second Half)—Lilletta Co.—Rolfe's Revue—Kanazawa Japs—Drammon & White.

BOSTON, MASS.

Boston—Kovacs & Goldner—Smythe & James—Harry Jahne—Keene & Williams—John Regay Co.

Scollay Square—Holden & Graham—John Geiger—H. & E. Sharock—Shriner & Fitzsimmons—Justa, Marshall Revue.

Washington Street—Cooper & Lacey—Ethel Hopkins—Lew Seymour Co.—McGrath & Deeds—Herras & Willis.

Howard—Geo. & R. Perry—Geo. Morton—Girlie & Her Dandies.

Bowdoin Square—Zeno Moll & Carr.

BRADFORD, Pa.

(Second Half)—The Seebacks—Blanche & J. Creighton—Kennedy Bros.—Married Again.

BROCKTON, MASS.

Strand (Second Half)—Anna Mae Co.—Nash & O'Donnell—Pinto & Boyle—Nathane & Sully.

CAMBRIDGE, MASS.

Central Square (Second Half)—Paul Nolan—Tivoli & LaVere—Charlotte Lansing—Fern & Maree—Beaman & Grace.

CANTON, O.

Michon Bros.—Oren & Drew—Dotson—Stop Thief—Dolly Dumpling—Royal Gascoynes.

CHESTER, PA.

(Second Half)—Dancing McDonalds—Ahearn & Pearson—Smith & Parker—Caesar Rivoli—Bobby Heath Co.—Out Caesaring Caesar.

CLARKSBURG, W. VA.

(Second Half)—Warner & Cole—Monte & Parte—Leroy & Mabel Hart—Stone & Hayes—Thirty Pink Toes.

EASTON, PA.

(Second Half)—Wyoming Duo—Jack Sidney—Bezazian & White—Morgan & Binder—The Drug Clerk.

ELMIRA, N. Y.

(Second Half)—Dorothy Manning—Jennings & Dorney—Pierce & Ryan.

FAIRMONT, W. VA.

(Second Half)—Frank & C. Latour—Murray & Bert—Allen & Kirby—Buckridge Casey Co.

FALL RIVER, MASS.

(Second Half)—King Bros.—Municipal Four—Herron & Gaylord—Baxley & Porter—Holland & Oden—Slatkos' Revue.

FITCHBURG, MASS.

Cummings (Second Half)—Paula—Jack Little—Moore & Elliott—Hodge & Lowell.

FREEPORT, L. I.

Kaufman Bros.—Earl Mullen—Frank Wilcox Co.—Dell & Gliss—Jerome Mann—Walter Manthey Co.—Mullen & Francis—Innis Bros.

GLOVERSVILLE, N. Y.

(Second Half)—Wanda & Seal—Van Dyke & Vincle—So This Is Broadway—Al Shayne—Minetti & Sidolli.

GREENSBURG, PA.

(Second Half)—Berndt & Partner—Mightower & Jones—Eileen—Boyd & King—The Solaros.

HAVERHILL, MASS.

(Second Half)—Mazie Lunette—Malinda & Dade—Raymond Bond Co.—Johnson & Hayes—Mystic Clayton.

HARRISBURG, PA.

Majestic (Second Half)—Arona Bros.—Wm. Sisth—Reilly & Rogers—Big City Four—Revue La Petite.

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HEMPSTEAD, N. Y.

(Second Half)—Gert De Barner—So This Is Broadway—Johnson & Hayes—Crouch Richards Four.

HOLYOKE, MASS.

(Second Half)—Lew Nelson Co.—Coley & Jaxon—Manning & Hall—Eddie White—Ona Munson Co.

ITHACA, N. Y.

(Second Half)—Waldman Bros.—Snow & Norine—Four Black Eyed Susans—Ted & B. Healey—Four Casting Stars.

JAMESTOWN, N. Y.

(Second Half)—Summers Duo—Alexander & Elmore—Uptown & Down—Bobby Randall—Eleta Gardia Co.

JOHNSTOWN-PITTSBURGH

Clifford & O'Connor—Brown & Newman—Martin & Blake—All at Sea—Wilbur & Lyke.

PITTSBURGH-JOHNSTOWN

Chadwick & Taylor—Smiles—Johnny Coulon—Jack McGowan—Brown's Dogs.

LAWRENCE, MASS.

(Second Half)—Johnny Reynolds—Wills & Robins—Flashes from Songland—Bob Hall—Fred Gray Co.

LEWISTON, ME.

Music Hall (Second Half)—Weston & Marion—Dixie Hamilton—Rich Hayes—Harper & Clark—Ward Sisters & Macomber.

LONG BRANCH, N. J.

(Second Half)—Casting Campbelles—Jazz Jubilee—Horace Laird—Fink's Mules—Al & E. Farbelle.

LYNN, MASS.

(Second Half)—Crane, May & Crane—Knapp & Cornel—Jones & Ray—Tunes & Steps.

MCKEESPORT, PA.

(Second Half)—Loretta—Brown & Newman—Capp's Family—Lennie Naco—Lutos Bros.

MANCHESTER, N. H.

(Second Half)—Roberts & Demont—Tylor & St. Clair—Saxton & Farrell—Sully & Thomas—Fred's Pigs.

MONTREAL, CAN.

Frank Wilson—McCarthy & Stonard—Flo Brady—Mus. Geralds—Trip to Hitland—Page & Gray.

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MORRISTOWN, N. J.

Miaeahua Co.—Pisano & Landauer—Joe Browning—Ann Francis Boys.

NANTICOKE, PA.

(Second Half)—Zemater & Smith—Neville & Paulsen—Grey & Old Rose—Lura Bennett Co.

NEW BRITAIN, CONN.

(Second Half)—Three Odd Chaps—Wood & White—Arizona Four

NEW BRUNSWICK, N. J.

(Second Half)—McCormick & Winchill—Lorraine Serenaders—Cecelia Weston Co.—Ella Bradna Co.

NEW LONDON, CONN.

(Second Half)—Weigand Troupe—Pesci Duo—Franklin & Hall—Cook, Smith & Cook—O'Brien & Josephine.

NEWPORT, R. I.

Colonial (Second Half)—LaFleur & Portia—Sharon Stephens Co.—Lew Hawkins—Bostock's Riding School.

NO. ADAMS, MASS.

(Second Half)—Leahy Bros.—Hoier & Ayloff—Alf. Ripon—Elm City Four—Ruth Jean Fifer.

(Continued on page 29)

JUST OUT

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PAUL WHITEMAN TOURING

Paul Whiteman and his Palais Royal Orchestra opened their two weeks' tour of New England in Mechanics Hall, Worcester, Mass., on Tuesday night of last week before a crowd of approximately 2,000 people. The capacity of the hall is 1,600 but after the concert several people went home so that more could be admitted for the dancing. This tour is being conducted by the Whiteman organization entirely on its own initiative, the halls in the various towns being hired for the night in question and all expenses for advertising, lights, and similar expenditures being borne by Whiteman and his associates. Tuesday, in Worcester, the weather was not of the best so that the record crowd, at an admission price of $2.00 a head, is considered remarkable business.

The engagements are being run, with two exceptions, as follows: One hour, usually from 8:15 to 9:15, is devoted to a concert comprising several of the more popular of the present-day dance selections interspersed with several numbers of a heavier calibre, the most notable, and, by-the-way, the most successful being the Wagnerian Fantasie, a special arrangement that brings into play all the splendid power of the Whiteman brass section as well as the delicate handling by the reed instruments, the whole number being directed by Whiteman with excellent technique and a fine sense of shading and balance. After the concert there is a short intermission and the rest of the time, up until about midnight is devoted to dancing, the dances being of twenty minutes duration with rests of six or seven minutes.

Signs are displayed during the concert and for each dance informing the audience what numbers are being played. It was remarked by a reporter from the CLIPPER who was present at the opening that in several instances the entire catalogue of several publishers was played, in the case of the larger publishers, and in the case of the smaller ones their hit numbers received the attention of the orchestra.

The Whiteman tour is being insured for $1,000 each night against rain, the usual policy calling for that amount to be paid if there is one-tenth of an inch precipitation between the hours of 5:30 and 9:30 P. M. On the tour two concerts will be played without dancing, one at Lawrence, Mass. on the 11th and one in Bridgeport on the 18th, both Sundays, when dancing is not allowed through New England.

The itinerary for the trip, which is half over now, includes Worcester, Lowell, Lynn, Fall River, Boston, Lawrence, Manchester, Hartford, Springfield, New Haven, Danbury, Waterbury and Bridgeport on successive days starting with Tuesday, February 6th.

SIRENS IN HOME TOWNS

The Sirens of Scranton, after spending a week playing for dances through Pennsylvania and making a special appearance in Scranton, their home town, returned to New York Monday to continue their vaudeville engagements. While in Scranton the orchestra received something of an ovation, playing to one of the largest crowds ever assembled on a local dance floor.

ERNIE GOLDEN IN ACT

Ernie Golden and his orchestra, formerly at the Strand Roof, opened in vaudeville last week and scored a hit. The act, which needed considerable straightening out, is now fast rounding into shape, Golden having changed several of his men.

ORCHESTRA NEWS

GOLDMAN CONCERTS FOR PARK

The Goldman Band Concerts, held with such success last summer on the Green at Columbia University, will this summer be held in Central Park under the auspices of a Citizens' Committee which has been considerably enlarged. The committee, which is headed by Mrs. Daniel Guggenheim, as chairman, contained the names of people prominent in all walks of life and shows in what esteem the concerts are held. Mrs. Guggenheim has been personally and actively interested in these free concerts since their inception five years ago.

Edwin Franko Goldman, who is the organizer of this series of concerts, will again be in charge as conductor and manager, and plans to give sixty concerts, beginning June 4th and ending August 26th, on Monday, Wednesday, Friday, Saturday and Sunday evenings. Noted soloists have been engaged, and a series of remarkable festival programs arranged which will appeal to all classes of people.

ORCHESTRAS IN MIX-UP

Harry Yerkes, manager of the Flotilla, Happy Six, Six Bellhops and several other orchestras of prominence spent several days last week in Montreal straightening out a difficulty that arose in regard to the members of one of his orchestras playing in that city which had gotten into trouble with the immigration officials through no fault of theirs but owing to some misunderstanding that had arisen. The matter was straightened out satisfactorily and Yerkes returned to this city the end of the week.

FRANKLIN PLANNING TOUR

Joseph B. Franklin, who represents Harry Stoddard, and who, in the past, had under his management such leaders as Vincent Lopez and Ray Miller, the latter for a period of four years, will leave shortly to complete arrangements for an orchestral tour of one of the well-known combinations from New York out as far as Chicago. Franklin knows this end of the game thoroughly. Besides this he is making arrangements to have several of the orchestras under his management appear in cafes both in the city and in the summer resorts for the summer season.

RIZZO IN CUBA

Louis Rizzo and his orchestra, booked by Paul Whiteman, Inc., in the Jockey Club, Havana, Cuba, for the winter season has been transferred to the Casino, in Havana, the latter being one of the most important places in Cuba. The orchestra will play out the remainder of the season at the Casino, returning to New York late in the spring.

KATZMAN LEAVES LOPEZ

Louis Katzman, orchestral arranger, has, he announces, severed his connection with Vincent Lopez.

Katzman says that the "Thoradora" arrangement is his idea.

The Palace Theatre programme of this week says that it was conceived by Mr. Lopez.

PARADISE CAFE OPENS

The Paradise, the new cafe which Ray Miller and Arthur Klein had expected to open in Newark last Saturday, was opened on Monday, Lincoln's birthday, the delay being caused by failure of the contractors to complete the work as per schedule. Miller and his original orchestra opened Monday with a great crowd on hand, Frances White and several other stars of the stage and screen being on hand to give Miller a big send-off. The cafe has been exceedingly fortunate in the way of publicity, several of the newspapers making the cafe the subject of editorials, telling the people of Newark to patronize local enterprises and asserting that the Paradise was on a par with any of the New York cafes and that their citizens were fortunate in having an orchestra of the national reputation of Miller's organization to cater to their amusement. The location of the restaurant is ideal and the partners expect the venture to be unusually successful.

JOSEF STRANSKY RESIGNS

Joseph Stransky, conductor of the Philharmonic Society of New York's orchestra for the past twelve years, tendered his resignation to Clarence H. Mackay, chairman of the board of directors, last week.

No reason for the resignation could be learned from either Stransky or Mackay. Stransky came to the Philharmonic in 1911 from Berlin, following the death of Gustav Mahler, who was its conductor prior to that time.

SHILKRET AT THE SIDE SHOW

Jack Shilkret and his orchestra, formerly playing in the Tent and later in vaudeville with Brooke Johns, opened at the Side Show on Tuesday of last week for an indefinite engagement. This orchestra has appeared for the management of the Tent and Sideshow on and off for the last two years and is well known to the patrons of these places.

RAMBLERS AT N. V. A.

The California Ramblers played for one of the Bohemian Night Entertainments at the N. V. A. two weeks ago Sunday and were requested to repeat their engagement the following Sunday owing to the popular demand. In announcing the turn it was mentioned, on the return engagement, that this was the first time such a thing had happened.

LO ZITO TO PLAY FOR FOOD SHOW

Mario Lo Zito and his New York City Marine Band will play at the Brooklyn Food Show which will be held at the 13th Regiment Armory from March 6th to 17th. This will make Lo Zito's thirteenth season with the show.

ROSEN BACK FROM TRIP

Maurice Rosen, general manager of Beilin & Horowitz, returned last week from an extensive sales trip through the State of Pennsylvania. Although new on the market he reports that at least two of the Beilin & Horowith numbers are showing up very well.

DAVIS ORCHESTRA IN PALM BEACH

Meyer Davis' orchestra of Washington and Philadelphia arrived in Palm Beach on February 7th, to play for several private functions. This is the same orchestra that played at Palm Beach last season for the Samedi Soir Club and for numerous private parties, Meyer Davis himself, doing the conducting.

Another Meyer Davis orchestra, a seven-piece combination under the leadership of Harry Rosenthal, arrived at Tampa last week to play for the Gasparilla Ball, a Tampa function corresponding to the Mardi Gras in New Orleans. After playing the ball the orchestra left for Palm Beach to play for private functions there.

HALLETT AT BENEFIT

Mal Hallett and his orchestra of sixteen pieces was the feature attraction of the annual frolic of the Newspaper Club given for the benefit of the Newspaper Men's Benevolent Association last Saturday night at the Bush Terminal Building in the grill room. Several hundred newspaper men were present and Hallett's music was the hit of the evening. His Roseland orchestra was augmented by five men and the added volume and effects rounded out the playing remarkably.

KRULEE COMING TO BROADWAY

Max Krulee, who has had the orchestra at the Westminster Hotel, Boston, for the past two years, visited New York last week in reference to several offers he has received to appear in this city. He has taken these offers under consideration, and, while nothing definite has as yet been decided, it is probable that Krulee and his nine-piece orchestra will shortly be seen in one of the larger New York cafes.

FIRE AT VENETIAN GARDENS

Simone Martucci and his orchestra escaped without any serious damage to their instruments when the Venetian Gardens, in which the orchestra has been playing for several months, was gutted by a fire which occurred Sunday a week ago. The damage to the cafe was not as bad as at first anticipated so that Martucci and his men will be back on the job tomorrow when the Gardens re-open.

SAXOFIENDS AT BEAUX ARTS

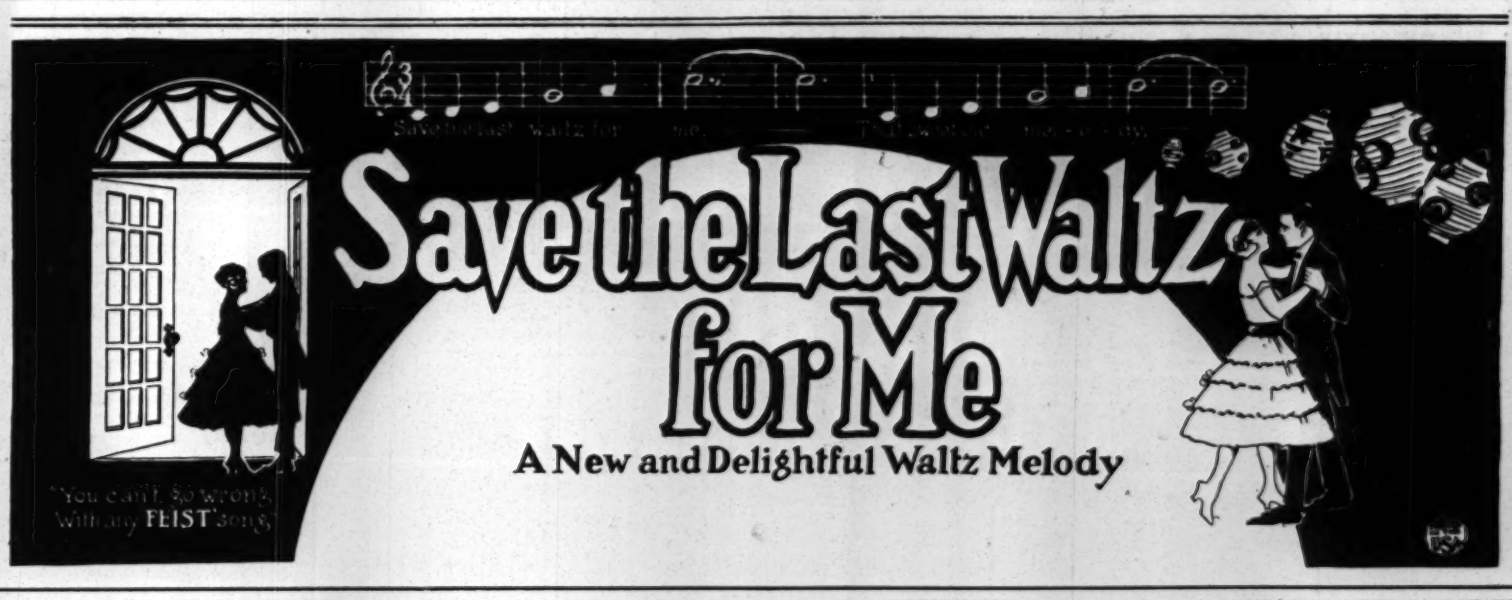
The Six Saxofiends, a dance combination, opened at the Cafe des Beaux Arts, on 40th street, last week, for a few weeks' engagement. The members of the combination have been playing in several of the larger orchestras but have formed their present organization with an eye to the acoustics and clientele of the Beaux Arts.

GARDINER BACK FROM JAMAICA

Graeme Gardiner and his orchestra returned to Montreal, Canada, last week. Their engagement at the Constant Spring Hotel, Kingston, Jamaica, was ended abruptly, by the burning of the building.

AT LIBERTY:

COMPETENT, EXPERIENCED Lady Pianist, wishes engagement with first-class theatre or hotel orchestra, Union member. Ability as advertised. Any location considered. Address Miss DuPont, 311 Genesee Street, Utica, N. Y.



VAUDEVILLE BILLS

(Continued from page 27)

NORWICH, CONN.

Colonial—Laura Doine—Chas. Martin—The Ring Tangle.

Keith's (Second Half)—Chas. Reader—Lamey & Pearson — McFarland & Palace — Welgand Troupe.

PASSAIC, N. J.

(Second Half)—Chester & Devere—Lew Welch—Mabel Burke Co.—Kennedy & Davie—A Merry Mixup.

PATERSON, N. J.

(Second Half)—Basil & Allen—Bermuda Bound—Adams & Morin.

PAWTUCKET, R. I.

(Second Half)—Mella Bruin—Antrin & Vale—Virginia Serenaders—Mober & Eldridge—Woler Sisters & Addy.

PHILADELPHIA, PA.

Keystone—The Marchons—Jeannette Childs—Chapman Ring—Case & Cavanaugh—Chas. Ahern Co.

Germantown — McCart & Marrone — Jarl & George—G. Yeomans & Lizzie—Sybil Vane—Sager Midgley Co.—Elmore & Williams—Van Collo & Mary.

Wm. Penn (Second Half)—Jenniger Bros.—Rogers & Donnelly—Franklyn Farnum Co.—Wilson Bros.—Melodies & Steps.

PITTSBURGH, PA.

Max Zimmer—Jack McAuliffe—Ethel Rosemon Co.—Muer & Gillen—Howe & Howe—Dorothy Waters—Harmon & Harmon—Seven Brown Girls.

PITTSFIELD, MASS.

(Second Half)—Boyd & Boyer—Furman & Evans—Tony Gray Co.—Bloom & Sher—Splendid & Partner.

PLAINFIELD, N. J.

(Second Half)—Ieleen—Lord & Hooson—Jack Wilson Co.—World of Makebelief.

READING, PA.

(Second Half)—Anderson & Yvel—Telmak & Dean—Seven Honey Boys—Joe Laurie, Jr.—Five Avallons.

ROCKVILLE CENTER, N. Y.

(Second Half)—Harold West & Girls—Pardo & Archer—Harry Brown—Jack Hedley Trio—Schichtl's Revue.

SARATOGA, N. Y.

(Second Half)—Ryan, Weber & Ryan—Brook & Morgan.

SHENANDOAH, PA.

(Second Half)—Tom Waters—Smith & Nash—Laura Bennett.

SO. NORWALK, CONN.

Three Kirkillos—Patrice & Sullivan—Bob Ferns Co.—Four Miners.

STAMFORD, CONN.

(Second Half)—Prof. Beak's Blockheads—The Diamonds—Miss Juliet.

STEUBENVILLE, O.

(Second Half)—Wopler & Davis—Weadick & Ladue—Fields & Fink—Phina & Co.

SYRACUSE, N. Y.

(Second Half)—Ketch & Wilma—Miller & Bradford—Annette—Johnny Clark Co.

TRENTON, N. J.

(Second Half)—Bell & Finney—Frosini—Mlle. Modiste—Shone & Squires—Four Readings.

UTICA, N. Y.

Colonial (Second Half)—White Bros.—Corinne Arbuckle—Joe Rolley Co.—Zeck & Randolph—Mack Stanton—Danny Dugan Co.

WATERTOWN, N. Y.

(Second Half)—Robbins Family—Zuhn & Dreiss—Parisian Trio.

WHEELING, W. VA.

(Second Half)—Al & Mabel Joy—Jack Marley—Chas. Mack Co.—Pierce & Scott—Brown, Gardner & Barnett.

WILMINGTON, DEL.

(Second Half)—Burns Bros.—Mignon—Tom & D. Ward—Shura Relowa Co.—Williams & King—Balermo's Dogs.

YOUNGSTOWN, O.

(Second Half)—Luster Bros.—Harry Berry & Mics—Gardner & Baile—Eddie Rash Trio.

ATLANTA AND BIRMINGHAM

Louis Stone & Co.—Tom McRae & Co.—Deylys Sisters' Revue—Yates & Carson—Four Bards.

BIRMINGHAM AND ATLANTA

Gray Sisters—Ed Morton—Viola May & Co.—Lyons & Yosco—Clifford & Gray.

BATON ROUGE AND SHREVEPORT

The Marlos—Frank Devoe & Co.—Eastman & Moore—LaFrance & Byron—Lovenberg Sisters & Neary.

NEW ORLEANS AND MOBILE

Turner Bros.—K. & E. Kuehn—Angel & Fuller—Rose Clare—Reynolds & Donegan.

MOBILE AND NEW ORLEANS

Al Striker—Stanley & Wilson Sisters—Marshall Montgomery—Haney & Morgan—Harmonyland.

NASHVILLE AND LOUISVILLE

The Dohertys—Eadie & Ramsden—Virginia Orchestra.

LOUISVILLE AND NASHVILLE

The Vanderbilts—Wright & Douglas Sisters—B. Hughes & Lady Friends—Frank Farron—Girl from Toyland.

CHATTANOOGA, TENN.

(Second Half)—The Duponts—Fiske & Fallon—Nixon & Sans—Happy Harrison Circus.

WEST PALM BEACH AND MIAMI

Baggett & Sheldon—Ormsbee & Remig—Ray Conlin—Joe Darcy—Clare's Minstrels.

SAVANNAH AND JACKSONVILLE

Boudini & Bernard—Boggs & Wells—McLellan & Carson—Lew Cooper—Petita Granados.

JACKSONVILLE AND SAVANNAH

Betty Washington—W. & G. Ahearn—Master Gabriel & Co.—Russell & Sambo—Three Renards.

GREENVILLE AND AUGUSTA

Christy & Wills—Buchanan & Campbell—Rawls & Von Kaufman—Loney Haskell—Ed Janis' Revue.

TAMPA, ST. PETERSBURG AND ORLANDO

Glencoe Sisters—B. & H. Skatelle—Murray & Maddox—Polly Moran—Pedestrianism.

COLUMBIA, S. C.

(Second Half)—Frank Work & Co.—Roger Williams—Golden Gate Trio—Stanley McNab—Oddities of 1923.

ROANOKE AND WINSTON-SALEM

Kennedy & Kramer—El Cleve—Newell & Most—Ned Norworth & Co.—Wheeler Trio.

ROANOKE, VA.

(Second Half)—Rose & Bunny Brill—Rosellas—Mlle. Vanity & Co.—Rome & Gaut—Three Kitaros.

RICHMOND AND NORFOLK

Van Arman's Minstrels.

NORFOLK AND RICHMOND

Princeton Five—Dorothy Ramer—Harry J. Conley—Elliott & Lateur.

VON TILZER SETTLEMENT TERMS

The Harry Von Tilzer Music Publishing Co., against which a petition in bankruptcy was filed recently has made the following terms to its creditors.

Twenty-five per cent in notes payable as follows: five (5%) per cent August 2, 1923; five (5%) per cent December 2, 1923; five (5%) per cent April 2, 1924; five (5%) per cent August 2, 1924; five (5%) per cent December 2, 1924.

A special meeting will be held pursuant to Section 12A of the Bankruptcy Act at the office of Seamon Miller, Referee, 2 Rector street, New York City, on the 21st day of February, 1923, at 11 a. m., at which time the creditors may attend, prove their claims, examine the alleged bankrupt, act upon the proposed offer of composition, and transact such other business as may properly come before said meeting.

Notice is further given that upon the filing of the requisite consents and the deposits of the consideration to be paid to the creditors and moneys for priority debts and the costs of the proceedings as provided in Section 12B, and the filing of the petition to confirm said offer of composition, application will be made to confirm said composition at a hearing to be had upon the same before the Judges of the U. S. District Court, in the U. S. Court House and Post Office Building, in the Borough of Manhattan, City and County of New York, on the 28th day of February, 1923, at 10 a. m., at which time and place the creditors and other interested persons may appear and show cause, if any they have, why the said composition should not be confirmed and also attend the examination of the alleged bankrupt thereon.

WON'T SELL AMERICAN RIGHTS

Sir James Barrie has declined to dispose of the American rights to a one act playlet "Shall We Join Again," which has been proving a sensation in the London Music Halls. William Morris made Sir James an offer to produce the playlet in its present form or to have him rewrite it for a three act play, both of which offers the English author has refused.

NOTICE!
Jack Walsh & Co.
Critics say I'm funny. Proof: Always working. Watch this space for further details.

WILBUR HOLTON
Sensational Dancer with Kelso Bros. & Co.

BERT MATTHEWS BETH
With "ONE, TWO, THREE." Dir. LEW CANTOR

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EDITH WILSON
AND BAND
COLUMBIA PHONOGRAPH ARTIST PLAYING KEITH VAUDEVILLE

DEATHS

FRANCIS MICHAEL BYRNE, actor, died last week at the Players' Club, of a brain hemorrhage overtaking him within two hours after his Monday evening performance in "Jitta's Atonement" at the Comedy Theatre, in which he was leading man.

Francis M. Byrne was born at Newport, R. I., which place he left to attend a dramatic school in spite of his parents' wishes to send him to Boston Tech. He first appeared on the stage with Modjeska twenty-eight years ago and later played the part of David the farmer's boy in "'Way Down East." He joined the Frawley stock company in San Francisco and later played in stock in Montreal for two years. In New York he gained fame as the leading man in Rose Stahl's run of "The Chorus Lady" and his impersonation of the Frenchman in "Arms and the Girl" with Fay Bainter delighted many theatre-goers for months. As leading man in "Ninety-night" and later plays he established himself in recent years as a light comedian of unusual merit.

Three years ago he wanted to celebrate his quarter of a century on the stage but was prevented by an operation he had to have for the removal of gall stones. Some of his friends think he never fully recovered from the effects.

At the Players' Club, 16 Gramercy Park, of which he had been a member for many years, Byrne was discovered unconscious lying on a couch near a fireplace. A physician was called but no medical aid could help the actor, who died the following morning. The body was shipped to Newport to the home of his brother where the funeral will take place.

BESSIE MOONEY HOWARD, of the Harry M. Strouse "Talk of the Town" company, Columbia wheel show, died on January 30th, at the South Side Hospital, Pittsburgh, Pa., after an attack of pneumonia.

Mrs. Howard was wardrobe mistress of the Strouse show and had been connected with the Strouse attractions for three years. Her husband was property man of the show and he accompanied the body to her home at Sioux City, Iowa, where she was buried on Feb. 2. Funeral services were held at the Sioux City Cathedral. In addition to her husband Mr. Howard is survived by a son and a daughter.

MAY NAUDAIN, for the last twenty years a singer in light opera and musical comedy, and wife of Charles H. George, New York banker, died in Jacksonville, Fla., on Thursday of last week after a brief illness. Mrs. George was the daughter of an Omaha banker, making her stage début in 1904 in "It Happened in Nordland" and later, immediately before her marriage in "The Girls of Gottenberg." She was married to George in 1909 and left the stage, returning six years later to sing the leading rôle in "Katinka," later appearing in light opera at the Park Theatre. She had been regarded as a great beauty and had been educated for grand opera, having a soprano voice of great range and sweetness.

HENRY ROSENBERG, veteran showman, pioneer theatre builder associated with Oscar Hammerstein in the development of the earliest Harlem and Bronx Theatres, and his wife Anna Rosnberg, who were inseparable during the forty-six years of their married life, died within twenty-four hours of each other and both were buried Tuesday with a joint funeral service.

Henry Rosenberg was 69 years of age and his wife, Anna, sister of Oscar Hammerstein was 67 years old. They both contracted pneumonia recently and the former died Sunday evening, just twenty-four hours after his life's companion who passed away on Saturday evening, at their home in the Esplanade Hotel, 74th Street and West End Avenue.

Mr. Rosenberg built the first theatre in the Bronx, the Metropolis Theatre, and with Oscar Hammerstein he was interested in the management of the Columbus, afterward called the 125th Street Theatre, Harlem; the Olympic, afterward the New York Theatre, and the old Victoria. Several years ago Mr. Rosenberg retired from active business and he and Mrs. Rosenberg had spent a great deal of time in recent years in travel and sightseeing together.

Three sons survive them. They are Walter, widely known in theatrical circles as Walter Reade, who controls a circuit of theatres; Jerome and Leo Rosenberg.

The double funeral was held from Campbell's Funeral Church at ten o'clock Tuesday morning.

WILLIAM HANLON, acrobat, formerly of Hanlon Brothers, died last Wednesday at the Actors' Fund Home, on Staten Island, aged 87.

He was born in Manchester, England in 1836 and later formed an acrobatic troupe in which six members of the family finally took part. When the offering came to this country it had some spectacular features to it. This was performed without nets of any kind and one of the brothers fell and was killed while playing Pike's Opera House in Cincinnati. Subsequently a safety net was invented by William. Although all of the brothers took a hand in preparing the illusions and devices, William was the inventor of most of them. Alfred and Frederick Hanlon died some time ago, and William has been a guest at the Actors' Fund Home since 1920. Edward Hanlon lives at 244 West 99th street, and George lives at 1060 Amsterdam avenue.

The Reverend Nelson Moller read the funeral service at the Funeral Church, 66th street and Broadway. Burial took place at Cohasset, where William lived for many years.

HOUGH IN SECOND DIVORCE SUIT

Will M. Hough, who, with Howard and Adams, was the author of several musical comedy successes, the most notable being "The Time, the Place and the Girl" and "The Stubborn Cinderella" and most of whose plays were marked hits in Chicago but were not so fortunate in New York, was last week re-sued for divorce by his wife, Mrs. Florence Lord Hough, in an action brought in the Special Term, Part I, of the Supreme Court before Justice Guy.

Hough married his wife, then Florence Lord, daughter of Daniel M. Lord, of the Lord and Thomas advertising agency, of Chicago, on September 12, 1910. According to her complaint he traveled with her a good deal after their marriage but did not confine his expenditures to her and she was granted a divorce nineteen months after their wedding. In 1915 they were married again and started housekeeping in Evanston, Ill., but according to Mrs. Hough, four years later Hough again started to buy her railroad tickets in order to have her out of the way.

In her complaint the wife states she gathered evidence of her husband's alleged misconduct in New York, Illinois and Pennsylvania, the women being unknown to her with the exception of one, Mrs. Arline De Campi Brennan, known on the stage as Boling, of the vaudeville team of Boling and Kelser, whose husband was killed in the subway, at 72nd street, last year.

Mrs. Hough is suing for $250 a week alimony and $2,500 counsel fees. She states that she is without means of income and says that her husband has $106,400 in bonds besides his royalties, and gives his income as $18,000 a year. She also asks the custody of their four-year-old boy and permission to resume her maiden name.

In another action, brought in Special Term, Part II, Hough, through his attorneys, Blandy, Mooney & Shipman, requests permission to see his boy.

"WHY NOT" FOR NATIONAL

"Why Not," the Jesse Lynch Williams comedy which is being presented by the Equity Players at the Equity-Forty-Eighth Street Theatre, is scheduled to move to the National Theatre on Monday, February 26, under a non-Equity management, replacing Winthrop Ames' "Will Shakespeare," the current attraction there, which ends its run on February 24.

Much secrecy is being maintained about the arrangements that were made with the Equity Players for the appearance of Jane Gray and the other members of the cast under the auspices of an outside management. This management is composed of Charles Miller, manager of the Equity-Forty-eighth Street Theatre, and Jules Murry, general booking manager for the Shuberts, who is said to represent Lee Shubert in the project.

It is said that the Equity members who have been backing the Equity Players in their own theatre and who have been meeting their assessments for the project, have been insisting on a certain portion of the gross or profits of the play when it leaves their theatre. The exact terms and conditions were not agreed upon early this week, and when inquiries were made about the matter, from some of those concerned in it, they were indignant that word had gotten out that the change of management had been contemplated.

"Why not" is the third of the Equity productions produced at the Equity theatre and is the only one which was able to show any sort of financial return to relieve the stress on the purposes of the backers of the project. So, therefore, the members feel that any profit made by the play should be shared.

MME. KATZ GOING ABROAD

Mme. Freda Katz, the theatrical costumer, will sail for Europe about the middle of March. She will visit London and Paris, with the idea of searching for novel designs and ideas for next season. She will also buy merchandise, which will be shipped to this country. Mme. Katz will be away about eight weeks.

DICKEY APPLICATION DENIED

Supreme Court Justice Charles C. Guy last week denied an application for an injunction, made by Paul Dickey, that would restrain Mindlin, Goldreyer & Mingold, Inc., from presenting "The Last Warning" at the Klaw Theatre.

Bickerton, Wittenberg and Fleisher represented Dickey, and Mr. Wittenberg, who argued the motion for the permanent injunction, stated that Dickey was called in to doctor the play after it had been shown out of town and could not attract an audience, and that only after Dickey had made certain suggestions for changes and alterations was the play a success. He claimed that the producers refused to agree to Dickey's terms, but that they utilized his material, and for that reason Dickey was entitled to have the play stopped.

David L. Podell, who appeared on behalf of the producers, offered in evidence clippings from newspapers in Waterbury, Hartford and other New England cities, which said that the play was a "pronounced and sensational success" before Dickey had even seen the play. He contended, therefore, that it was not Dickey's genius that made the play.

At this point Justice Guy interrupted by saying, "New England criticism in literary matters have always been highly regarded and that the criticisms from Waterbury and Hartford were nothing to be sneezed at."

Podell then continued by saying that Dickey attended the dress rehearsal and opening performance of the play at the Klaw Theatre and congratulated both the producers and the authors of the play on its success, and that at that time he made no claim to authorship or genius, but that he waited until the play had been a pronounced success and then thought he might be entitled to huge royalties for his alleged ideas.

In rendering his decision, Justice Guy said:

"A man who cuts a window in my house does not thereby become the owner of the house, and the doctor who heals a broken leg does not become the owner of the patient, and so repainting the scenery or putting back a tarantula does not entitle a man to claim authorship of a dramatic production where the producers are under contract with the author of a book or play."

He then inquired of the attorneys whether all great authors and dramatists gained their reputation by repainting scenery and cutting windows. "If so," he said, "it looks like an easy business."

Upon this point Mr. Wittenberg differed with the Court and argued that the doctor who heals a broken leg is entitled to compensation.

The Court then continued and said, "He is not entitled to stop the patient from breathing or living, and so you are not entitled to stop this production. You may sue at law for such compensation as you may have earned, but there can be no injunction granted here to stop this play."

Mr. Wittenberg then argued that the defendants be required to furnish a bond. The Court refused the application on the ground that Dickey did not claim to have any contract and that his part in the production, even according to his own claims, was of such minor character that he saw no justification for exacting a bond.

STROLLING PLAYERS TO DO THREE

The Strolling Player will produce three one-act plays for the benefit of the Heckscher Foundation for Children at the Children's Theatre, Fifth avenue, between 104th and 105th streets, on the evenings of Tuesday and Wednesday, February 20 and 21.

Professional players who are lending their services include Mabel DeVries, Gertrude Alexander, Frances Mellor, Edward Van Vechten and others. The scenery has been designed by Christopher Rule.

LEE SHUBERT IN PALM BEACH

Lee Shubert, accompanied by his secretary, Jack Morris, left last week for a short sojourn at Palm Beach, Fla. J. J. Shubert took over the duties of his brother in the New York offices until Tuesday night, when he was stricken with an attack of the grippe and ordered by his physician to go to bed.

LETTER LIST

LADIES

Atherton, Venie (Mrs. Mackay)
Bailey, Mrs. E.
Brandon, Belle
Brenon, Kathleen
Conroy, Patsy
Darley, Florence
Earle, Julia
Fox, Grace
Garner, Ruthie
Hairie, Sadie
Hanlon, Mrs. Marion
Harper, Cleo
Hines, Margie
Hubbard, Mae
Lulu
Jackson, Anna
Kraus, Emma
La Bergere, Elsie
Reardon, Mrs. Dixie
Reynolds, Billie
Winwood, Estelle
Wright, May

GENTLEMEN

Baker, Roy
Beaux Arts Production Co.
Berry, Mr.
Calbern, Louis
Clark, Roy
Drew, Phillip R.
Healy, John
Harper, Wm.
Kelton, Aryan
Marshall, G. O.
Moran, Wm. F.
Muhlbaur, Otto
Reed, St. John Trio
Roberts, Guy C.
Robinson, Chas.
Tander, Sydney

"SMARTER SET" MANAGER SUES

Eustace C. Brown, Salem Tut Whitney, J. Homer Tut and the production, "The Smarter Set," are named as co-defendants in a suit filed in the Third District Municipal Court by Henry D. Collins, who is seeking to recover the sum of $853.26 which he alleges is due him for salary and expenditures when he was manager of "The Smarter Set."

In the complaint, Collins sets forth that he was engaged as company manager of "The Smarter Set," from March 12th to July 2, 1920, at a salary of $75 per week and was authorized to make certain expenditures. A total of $1,898 was due him, he alleges, of which $1,275 was salary and the balance money which he expended. He was paid $1,044, he claims, and the balance is what he is suing for.

KINGSTON TRIP CANCELLED

The receipt of a message from Florenz Ziegfeld in Palm Beach, Fla., as he was about to depart for the steamer prevented Samuel F. Kingston, general manager of the Ziegfeld enterprises, sailing for England last Saturday. Kingston was to have gone abroad for a four-week stay to attend to some of Ziegfeld's business abroad and arrange for the appearance of Billie Burke in "Rose Briar" at the St. James Theatre, London, in May.

The message from Ziegfeld asked Kingston to defer his trip for two weeks until he returned to New York from the South and had completed the cast for "Laughing Lena," the new musical comedy in which Fanny Brice is to be starred.

PASSION PLAY GIVEN

The ninth season of the Passion Play ("Veronica's Veil") was begun this week in Hoboken, under the auspices of St. Joseph's Roman Catholic Church in West Hoboken, N. J., under the direction of the Rev. Conrad Elvin, C. P. Many well known people were present at the opening night, including Senator Edward I. Edwards and Mayor W. G. Weller of Hoboken, who introduced the former Governor.

The play will be given twice on Sundays and on every Tuesday and Thursday evening during Lent, making forty-five performances in all.

IMOGENE TAYLOR WED

WASHINGTON, Feb. 12.—Cards are out announcing the marriage of H. Seymour Walcott, prominent business man of this city, to Miss Imogene Taylor, actress and daughter of L. Stoddard Taylor, manager of the Shubert-Garrick Theatre here.

The bride has had a wide career on the stage, having played with Grace George, Madam Fiske and at one time had a prominent role in "The Man Who Came Back."

Last summer she played in stock at the Shubert-Garrick here.

"SHUFFLE ALONG" LEAVING

CHICAGO, Feb. 10.—"Shuffle Along" will end its long run at the Olympic. The show will close two weeks from next Saturday, going to Milwaukee, after which it will go east by easy stages, reaching New York in May. The London engagement will, as per arrangement stated some time ago, be made during the Summer. The attraction to follow at the Olympic will be Herbert Corthell in "The Blimp."